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HISTORY OF THE PLAYER

McTAMMANY

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THE HISTORY OF THE PLAYER

BY

JOHN McTAMMANY



NEW YORK

1913

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August 29, 1913.

Mr. Gustave Behning,

Chairman McTammany Testimonial Fund Committee,
New York, N. Y.

Dear Mr. Behning—In order to show the appreciation of the MUSICAL COURIER EXTRA for the work that John McTammany has done, not only as the inventor of the Player Piano, but in advancing its interests, and especially in his efforts to clear the atmosphere as regards patents pertaining to the Player Piano, we offer to the McTammany Testimonial Fund, one thousand (1,000) bound copies of Mr. McTammany's "History of the Player," to be used by the Fund Committee in any way that may add to the fund. Will you allow us to suggest that it might assist to have these copies numbered and autographed by Mr. McTammany?

Very truly yours,

WILLIAM GEPPERT,
Editor the MUSICAL COURIER EXTRA.

New York, September 3, 1913.

Mr. William Geppert,

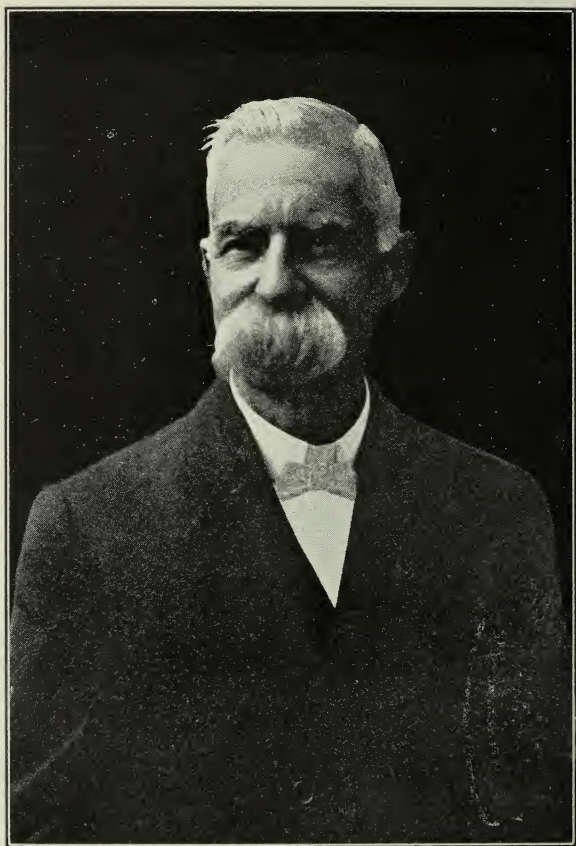
Editor MUSICAL COURIER EXTRA,
437 Fourth Avenue, New York.

Dear Sir—Your esteemed favor of August 29, wherein you tender this committee 1,000 copies of the "History of the Player," by John McTammany, free of charge, for the benefit of the Testimonial Fund, is received. Please accept the hearty thanks of the committee for your generous contribution, which is very highly appreciated indeed.

THE MCTAMMANY TESTIMONIAL FUND COMMITTEE,
William Mill Butler, Secretary.



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JOHN MCTAMMANY.

There have been only 1000 copies printed
of this work and the plates destroyed.

This book is number *500*

(Signed) *John M. S. Lamman*

PREFACE

In the shadow of death this volume was written; with one hand I held the grim monster at bay, while with the other I traced the tortuous pathway of the player as it wended its weary way back and forth across the continent, passing through State after State, from city to city and from one factory to another, seeking some friendly roof that would afford it a shelter, not only from the rigors of the seasons, but from that which was infinitely worse and harder to endure, to wit: the jibes and jeers and snubs and sneers of those who fain would pose today as its friends and defenders.

At that time the player had no friends; it was an outcast and every man's hand seemed to be against it. Like Christ, it came unto its own, but its own received it not. So having traversed the country over, from East to West and back again in quest of a manufacturer or capitalist who could appreciate the merits of the invention, but without success, the player and its luckless inventor finally took up their abode in a garret on Tremont street, Boston, Mass., opposite Park Street Church, where the player as an industry may be said to have been born, and the practicability, desirability and saleability of the invention determined.

While I was confined from February 15 to May 15, 1913, in the Military Hospital at Noroton Heights, Conn., this work was written, and during the first month of my presence there it was a question in my own mind whether or not I should emerge from that institution alive. Occasionally, while writing, my eyes would grow dim. The building would seem to be rocking on its foundation, and I would grasp the little stand by my cot to steady myself, and at such a moment I would ask myself the question, whether the effort was worth the while. Then the heart would resume its functions, my pulse would begin to beat again, and hope, that like a "star by night and a pillar of fire by day," had ever illumined my pathway, would return, and again I would renew my task and plod on.

So, if this work is not up to standard pitch, if it does not compare with my previous writings, if it is wanting in literary style, and is deficient in other respects, too numerous to mention, then let the reader take into consideration my physical condition, my age and environment. In a work of such limited proportions it was impossible to refer to all those who have been instrumental in the subsequent improvement and development of the player, after it passed from my hands, and such improvements have been many and important, but coincident with the printing of the last chapter of the present work I will begin the publication of the technical history

of the player which will appear first in serial order in the Musical Courier Extra and subsequently in book form.

In writing the technical history of the player I will take up each patent both foreign and domestic in regular chronological order, pointing out exactly what the claims of each patent cover and the amount of credit due each inventor in connection with the player.

JOHN MCTAMMANY.

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HISTORY OF THE PLAYER

CHAPTER I.

THE reader may feel as he enters upon a perusal of this little work and brief history of the player that it breathes too much of the spirit of war; that hell and harmony are an ill-matched pair. But war is hell, nevertheless. So said Gen. Sherman. And it was in the midst of hellish surroundings, and while convalescing upon a cot in a military hospital in the South that my mind was opened at least in a minor degree to the possibility, practicability and desirability, of an instrument operatable by means of a perforated device. It follows, therefore, that the history of the war and the history of the player are one and inseparable.

That it was by reason of a series of incidents, accidents and happenings that took place while I was at the front and over which I had little or no control that I was led on, step by step, in the development of the player until I returned from the war and my subsequent experiments were conducted while travelling from State to State, city to city, until in the winter of 1875 I finally landed in St. Louis, Mo., where my ten years' thought and experiment on the subject culminated in the construction and public exhibition of the first player that ever came from

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the hand and brain of man as far as the records of this country or Europe disclose to the contrary.

But, furthermore, the reader may feel that the story might have been told with less circumstance and detail, and that is true, but my defence against that charge is this: That the player having been the subject of so much controversy, discussion, assertion, and denial, even misrepresentation and falsehood, that in order that the reader may fully understand the real facts and wishing to put an end to all future controversy on the question, I have elected to present the matter in such a manner as will fully convince the unprejudiced reader of the reasonableness of my narrative showing how one act in the drama logically and inevitably led up to the next, advancing from one position to another, step by step, in regular and natural order, submitting documents and evidence in support of my position.

This requires that we take a look backward, but I need not apologize for that in view of the fact that one of the strongest propensities of our human nature is the inclination to hark back to the days of our fathers. "Backward, turn backward, O time in thy flight," sang the poet. And that feeling is one of the noblest desires planted in the human breast and the tendency is not only natural, but universal. Marvel not, therefore, if I carry the reader back to the scenes and incidents of the Civil War, the times of our ancestors, when American institutions were reeling on their foundations and the Ship of State was breaking away from her moorings and was drifting toward the rocks of disunion and in danger of being irremediably shipwrecked.

At that time, the nation was making history at a fearful pace, history written in the crimson gore of her slaugh-

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tered sons. And it is peculiarly fitting that we should recall those days at this time, it being the fiftieth anniversary of the Civil War, the time that tried men's souls; a time when government of the people, by the people and for the people was in danger of perishing from the earth. And it was at such a time and under such untoward circumstances that was created the conditions that made the player, the subject of this work, a possibility. It follows, therefore, that the player was an invention of the Nineteenth century, and came into being amid the stress and struggle of war during the rattle of musketry, clash of steel and din of battle. So as the pure white lily—the emblem of purity and peace—springs upward from the ooze and slime of its watery environment to greet the sunlight and the stars and disclose to the view of humanity its pure white petals, so the player sprung up in the midst of the wreck and ruin that marked the progress of our civil war; came into being, as it were, as a harbinger of peace and protest against the atrocities and bloody carnage that, for a time, threatened to destroy the nation and dissever the Union.

Such were the circumstances, and such my environment at the time I got my first conception of the player principles, and it was at such a time that the determination was formed to follow my idea to the end, no matter where its development might lead. And, to say the least, it certainly led me a merry dance.

For there was hardly a hardship, that can be conceived, not a trial or tribulation that can be imagined, incident to the life of an inventor, that I did not experience during the ten years I was engaged in its development. And there is scarcely a trial or misfortune that a litigant before the bar could be subjected to that I did not endure

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during the next twenty years that I was battling in the courts or defending the player through the press.

It has been said that necessity is the mother of invention. But while such is not necessarily the case, yet it may be said with truth that necessity was the mother of the player mechanism. I employ the term player mechanism as it is broad enough to include reed and pipe instruments, as well as the piano or string devices. My mechanism was applicable to each and all of them.

And it was owing to the fact that I, as a soldier, received injuries in the line of duty during the progress of the war which unfitted me from following my regular occupation and compelled me to choose some less strenuous employment to earn my livelihood than I had previously followed that ultimately led up to the discovery of the player principles and to its final development.

Nor should we forget that the music trades, in common with other industries, were considerably in evidence during the civil strife between the States; that upon the bloody battlefields of the South the music dealer of Dixie and the piano manufacturer of the North, faced each other and fought and fell in defense of what they believed to be the right and today their bodies lie side by side among the unidentified dead in the neglected and forgotten trenches of the South, the dust of the Blue and the Gray mingling together beneath the swaying cedars and sighing pines of the Southland and in those trenches had fate so decreed might also be sleeping today the sires and ancestors of some who are prominent in the music trade today, a Mehlin, a Werlein, a Hutchins, or a Crew, and Many others I could name. The fact, therefore, that the player came into existence in and through the war and the additional fact that it is bound to supersede the con-

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ventional piano makes the origin and history of the player a matter of supreme interest to the musical industries and the world at large, for of all the inventions that have been conceived by mortal man, the player piano is the one that is nearest and dearest to the hearts and homes of the inhabitants of the world.

At the beginning of the war I was employed by a manufacturing concern at Uniontown, Stark County, Ohio, where they produced a line of agricultural implements. At that time the reaper and mower were in their infancy and like all complicated machines were prone to become deranged, requiring frequent repairs, which usually resulted in a visit to our works to have them put in order again.

I became greatly interested in the invention and recognized its far-reaching possibilities. Seeing this, the proprietor of the work assigned all the reaper repair work to me. That gave me the desired opportunity to study its mechanism and familiarize myself with its principle, construction and operation. But the more I contemplated its mechanism, the more I realized its defects and imperfections and the need of further improvement. Canton, Ohio, the county seat of Stark County, was twelve miles south of us, and Akron, Summit County, was ten miles to the north, and these were the centers and hotbed of reaperdom, at the time to which I refer, and I was personally acquainted with several of the men who had distinguished themselves as inventors in connection with the reaper. And as I studied the machines, day after day, I thought I saw an opportunity to improve them. That is where the vanity and egotism of John McTammany comes in, and when the reaper men visited our works, as they frequently did, I suggested to them as much. But being but a boy

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they resented my suggestions as presumptuous and dismissed my suggestions with contempt. That is where the presumption and egotism of the reaper men came in. The snub administered by them hurt my pride and aroused my resentment and only tended to strengthen my determination to take up the further improvement of the reaper, and to this end I devoted every moment I could spare from my regular duties to experimenting, and from that time on, almost every reaper or mower that entered the establishment went out again with some alteration or improvement.

I finally reached the stage where I felt confident that I could build a better reaper than anything on the market, and I had seen and studied most of them. So I proceeded to get up a set of working drawings with the intention of embarking in the reaper business, having the backing of the proprietor of the works in whose family I lived at the time, and who had unbounded confidence in my mechanical judgment.

But just then something came to pass that put an end to all my plans and projects and caused me to end my experimenting and lay my reaper plans and specifications upon the shelf and shoulder a musket in defence of my home and State.

CHAPTER II

IT was in the month of June, 1863, that Gen. John H. Morgan, a Confederate, cut loose from the army of General Bragg, in Tennessee, and upon his own responsibility determined to carry the war into the North. A force was organized under Gen. Judah and other Union generals then located in Kentucky, with instructions to intercept Morgan and his raiders, and prevent him from crossing the Ohio, but without avail, for Morgan was on the alert and outwitted his pursuers, thwarting all their plans and before he could be overtaken, reached the Ohio river, captured steamboats and crossed to the northern side.

The thought that there was an invading army north of the Ohio created the wildest excitement, not only throughout Ohio, but transfixed the attention of the whole nation. We had not forgotten the invasion of Pennsylvania and the three days' bloody carnage at Gettysburg. As a result, every man or boy who could shoulder a gun sprang to arms, to the end that Ohio and Ohio's homes should be defended.

There was a company of militia located in our neighborhood, known as the Uniontown Home Guards, of which

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my father was a member, and this company was ordered out by the Governor. My father being absent from the State at the time, I volunteered to take his place and was accepted. The company was ordered to report at Canton, Ohio, the county seat of Stark County. On our arrival there we were put aboard flat cars and taken to Alliance. There we were informed that Morgan had crossed the Ohio at Portsmouth and was marching north with Alliance for his objective point, and we were ordered to obstruct him. But Morgan never reached Alliance; he having been captured with his whole band at Lisbon, Columbiana County, a short distance south of Alliance.

The number of men under Morgan's command was insignificant, but we did not know at the time whether he was in command of an army of 1,000 or 100,000, nor would the fear and apprehension been any greater if he had been in command of an army of 1,000,000 men. Morgan and his men were taken to Columbus, Ohio, the capital of the State, as prisoners of war, and the Uniontown Company, of which I was a member, was ordered home and disbanded. Thus I had my first taste of military service and like the first taste of several other things it was bound to be followed by others. So upon my return home I began to take a deeper interest in the progress of the war and was correspondingly less concerned in my inventions. I came to feel that the country had more need of soldiers than inventors and I so notified the proprietor of the establishment where I was employed, requesting him to find some one to take my place as I had made up my mind to go to the front.

But when I reported to the examining surgeon, and he took my measurements, it was found that I did not come up to the physical requirements, and he therefore refused

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me a certificate to the mustering officer. Still I was determined to go and visited one recruiting officer after another until I was finally mustered into the 115th O. V. I., and went to the front where our regiment was assigned to guard and protect the Nashville & Chattanooga Railroad from Nashville to Murfreesboro and below.

It was the duty of our regiment to patrol the railroad, man the blockhouses erected at each bridge along the line, and keep up communication by carrying dispatches between the army at Nashville and the forces below. The duel between Sherman and Hood at Atlanta had been fought to a finish; the city was reduced to a smouldering ruin. Sherman had started on his famous march to the sea, whereupon Hood gathered his shattered battalions together and started to invade the North. In the meantime, Gen. Thomas had been instructed to organize an army and intercept Hood at Nashville. When Gen. Thomas finally got ready to attack Hood he issued an order for our regiment to destroy the block houses, abandon the railroad and retreat to Nashville or Murfreesboro. And it was in carrying this despatch of Gen. Thomas between block-house No. 6 and No. 7 on the Nashville and Chattanooga Railroad, before the battle of Nashville, that I received the principal injuries that laid me low, landed me in the hospital, and at last placed my name on the invalid list of the United States army. It also eventually resulted in my discovery of the fundamental principles of the player.

I had been injured before, on one or two occasions, but this was the first time I was forced to enter a hospital, a place for which I always entertained a holy horror, although at Nashville no man could ever have been treated better than I. Later I was transferred to the hospital at Tulahoma, subsequently to Nashville and finally to the

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hospital at Camp Dennison, Ohio, from which I was discharged in the fall of 1865.

Now at the time of my enlistment I had planned, should my life be spared, and I should return from the war, to go on with the development of my reaper. But the reaper had been greatly improved in the meantime; the things I had contemplated doing, others had done. I was, so to speak, a back number. No longer was I in the game. And, furthermore, the exploitation of the reaper, in those days, was a pretty strenuous occupation, and only large, strong and husky men had any business in the play. But I fully comprehended that I was no longer strong, and realized that I never could be; hence the question that confronted me, as I lay upon my cot in the hospital, was how I should earn my living, in the future.

Before enlisting, I had led the choir and presided at the organ in the leading church in the town, in which I lived, and I was also the leader of the drum corps, and had the reputation of being a pretty good musician, for those days. It follows, therefore, that my cardinal traits were music and mechanism, a sort of Vulcan and Apollo rolled into one. I was as much at ease at the drafting table as I was at the piano. But now that I felt that my career as a mechanic and inventor was ended, my next strong point was music and to that profession I turned with the hope that I could at least earn my living.

But with me to operate machinery was a passion as much as music, a part of my very being, as it were; in fact, I looked upon a machine with its shafts, levers, pulleys and gears, as simply a poem, a poem in mechanism, and while for the moment I was dismissing from further consideration this propensity of my nature, yet it was bound to return and assert itself, and when it did, it

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would be with an irresistible and redoubled force. So, in view of the foregoing facts, I determined to take up the profession of music and to this end, upon my return home, I took a term at the Western Academy of Music, in order to fit and qualify myself for the work. And then I commenced teaching both vocal and instrumental music, occasionally selling a piano or organ, drilling choirs, and leading conventions, while presiding at the organ in one of the leading churches in Akron, Ohio, where I then resided.

But it was while at the hospital at Nashville, Tenn., that my mind began to fall in with the idea of an automatic musical instrument, operated differently than the Swiss cylinder music box and barrel organ, which at that time was the only instrumentality known to the world for mechanically producing music. When I got down to it, I was not long in discovering the shortcomings of that system.

But while it was a comparatively easy task to point out the defects, and objections, of the old mechanism, it was an entirely different proposition to devise something better, to take its place. It took me ten long, weary years, to discover, develop and perfect, the present system, to a point where the music trade would condescend to consider it although the public welcomed it almost from its inception.

While convalescing in the hospital at Nashville, I was permitted to go out from day to day and finally to visit the heart of the city. At that time every other man one met was a soldier, and those who were not soldiers were negroes and it was rarely, indeed, that you met a citizen to the manor born. Most of the native men had either been killed or wounded, while the Southern women and

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children had been driven from their homes and scattered to the four quarters of the earth.

There had been several music stores in Nashville prior to the war, but nothing of that kind remained, that could be dignified by such a title. Instead, there was one or two pawn shops where they carried a line of small musical instruments, violins, accordeons, etc., and one of them, in particular, I had frequently passed and repassed. There was quite an assortment of small musical instruments displayed in the window and that window had a mighty fascination for me.

I visited it frequently, and no matter what part of the city I started for, I invariably wound up by a visit to that window, for be it remembered that I played fairly well on the cornet, flute and violin, as well as the organ and piano; that is, I played fairly well for those days. Finally, on one of my visits to that store, I ventured in. There was a couple of melodeons and an antiquated piano on the floor. I tried to play on them but they were not in playing condition. I asked the proprietor why he did not fix them. "Would you buy them, if I did?" was his reply.

Of course, to a Union soldier that was a poser, for I had not seen a dollar for so long that I did not know how a dollar looked, except a Confederate dollar. And that he knew as well as I. But he had started the absurdity, so I concluded to carry the joke a little further, so I asked him how much he would take for the smallest and cheapest of the two melodeons which, if my memory serves me rightly, was a four octave Prince manufacture, made in Buffalo. He replied that I could have it just as it was for twenty-five dollars and in perfect cold blood I told him I would take it.

You ought to have seen the expression of surprise on

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that man's face when I thus delivered myself. "Do you mean it?" he inquired. "I certainly do," was my rejoinder, so with a reluctance born of distrust, he turned to his desk and drew up a bill of sale and passed it over the counter toward me, while I simultaneously drew out of my pocket a roll of Confederate bills and proceeded to count out \$25 in bills of the realms of the Southern Confederacy, which realms were beginning to be somewhat circumscribed about that time. I will not attempt to describe the look of disgust that mantled the countenance of that pawnbroker when he saw me calmly and coolly counting out that Confederate script. He was incensed, of course, and gave me to understand that he did not propose to be jollied in his own shop, not even by a soldier in blue. I retorted: "You knew that all the privates in the army of the Cumberland couldn't muster \$25 to save their souls from perdition." "I knew it," was his prompt reply. "Then why did you propose to sell it to me," I retorted.

But the gentleman had a streak of humor in his make-up and recognizing the absurdity of the situation, we both had a good laugh over the incident. And then and there was consummated the relations and conditions which ultimately culminated in the discovery upon my part, at least, of some of the principles subsequently embodied in the modern player piano. Prior to that time I had not seen, had not heard and did not know of the existence of any instrument or device of any kind, operable by a perforated device or of any attempt to invent or construct a musical instrument to be actuated by a perforated sheet.

CHAPTER III

WHEN I left that little shop that afternoon to return to the hospital it was with the understanding that I would come back the next day and see if I could repair the melodeons. I was strongly tempted to begin the work then and there, although I was very weak and far from being well. But the ruling passion is strong in death, it is said, and although I considered myself very much alive, nevertheless the hospital authorities had written my people that I was "beyond hope." During the time that I remained in the hospital, nothing made me so mad or so unmanageable as for any one to hint that I could not survive, and the amount of profanity I fired at the nurses, surgeons and attendants at that time would have sunk a modern battleship. Finally one of them, who wanted to pray for me, got such a dose of cuss words for her pains that she got angry and said I was too mean to die, which I supposed was perfectly correct. And doubtless this is true even now. But from that time on, they left me alone to do my own dying.

When I reported back to the hospital, after tearing myself away from those old melodeons, I was greatly excited over the incidents of the day, which had made a deep impression upon my mind and greatly accelerated the move-

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ment of my pulse, which aroused the fear of my nurse and caused me to lay awake most of the night, thinking of the glorious time I was going to have the next day wrestling with the mysteries and intricacies of those two old melodeons and that antiquated piano. Of course, I did not reveal to the nurse where I had been and what I was doing. After several days I got the melodeons into playing condition, and fixed the piano so it would play after a fashion. One day I was seated at one of the melodeons when a lady entered, accompanied by a colored man, who was carrying a common pin-cylinder music box, such as was common prior to the war, and for some time after. The woman looked daggers at me, by which I understood she was a Southerner, and hated the very sight of a "Yank," which was the title by which we were described by the people of the South. Nor did I blame her, for to tell the truth, poet could not describe, nor artists portray, even the least of the terrible sufferings endured by the women of the South during the four years of bloody carnage between the States.

The colored man laid the music box down on the counter, and the woman addressed the proprietor of the shop, who was also a Southerner, and asked him to let her have twenty-five dollars for the box. He declined to pay that amount, or even make her an offer. She told him it cost ten times that amount when it was new, and then she wound it up and it started to play. But some of the teeth in the music comb were broken. Consequently it did not play well. So the shop keeper informed her that he didn't want a broken music box on his hands; he had enough broken stuff in stock already. That was a crushing announcement to the woman, and I could see the look of disappointment and despair that came over her refined and

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cultured countenance, as the pawnbroker expressed himself in his heartless and characteristic manner. She started to argue the case with him, whereupon he turned and pointed to a clock on the shelf and a picture on the wall; then, pulling out a drawer, he directed her attention to some silverware and addressed her as follows: "I paid you at one time or another over \$50 good money for these things, and if anybody wants them at half what I paid you, they can take them." At that cold blooded deliverance of the pawnbroker, the woman recoiled, and staggering back sat down on a chair. I could hear a suppressed sob, but I did not dare to look at her. I had seen much of the miseries and vicissitudes of war, and I thought I was inured to its results. But I confess the distress of that poor, needy woman unmanned me; I realized that she was in dire straits and needed relief. Most Southern people were in the same condition, and if I had had \$25 in the world she could have had it. I had, however, no particular claim on the pawnbroker and I regarded him as both close-fisted and hard-hearted; but notwithstanding her evident dislike of me I concluded to take a chance and "butt in" on behalf of the woman. So I walked over to the counter and took a look at the box. I saw that it was a fine, high-priced instrument, with reed and bell attachment, and must have originally cost \$500. So I called the proprietor to one side, and told him it was a valuable piece of property and well worth \$25. There were five extra cylinders. But the pawnbroker still refused, particularly as three of the teeth in the comb were broken, and unfortunately the tune she played showed the instrument at its worst. So, while I despise and hate subterfuge and trickery in trade, yet I know of nothing I wouldn't do for a woman in tears. So I concluded to resort to a Yankee

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trick to help a friend of the Confederacy in need. I moved the cylinder to a position where the broken teeth were less in evidence than they had been, connected up the reed and bell attachment, put a drop of oil on the fly and started it up again. A look of surprise came over the pawnbroker's face when he heard it, and finally he said that he would let her have \$10 for the box. But I wanted the woman to have \$25. She evidently had figured up her needs and found that she could not get along with less than that amount. So I held out. While we were haggling over the matter, a United States military officer with his wife and another lady entered the shop. The officer's wife had been there before, and I had played for her on one of the melodeons and she had tried it herself. Now she and her husband had returned to purchase it, paying the sum of \$50. The officer gave the pawnbroker an order on the post sutler, which was accepted and the sale was closed. I now felt that I was entitled to some consideration at the pawnbroker's hands, and after much haggling with him he consented to let the woman have \$25, but not until I had agreed to put the music box in order.

The woman had heard most of what had transpired between the shopkeeper and myself, and she must have realized that she owed her success to my intercession, for without my assistance, and agreement to repair the box, she must have failed in her mission. But instead of thanking me, when she got outside the door she looked back through the glass at me with a look of hatred as if I had been her mortal enemy, although in all the world, at that moment, she had no better friend or more sincere sympathizer. So I considered myself fortunate in escaping with my life. The Southern citizen and soldier surrendered to the armies of the North; the Southern women never did

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and never will; at least that is true of the present generation.

But in agreeing to repair that music box, little did I realize the difficulty of the job I had undertaken, for, devoting all the time allotted me by the hospital authorities, it took me over a week to put that box in proper playing condition. But as a result of my labors I made the discovery that by making a depression in the pin-cylinder, instead of inserting a pin or staple, and by the employment of a double or compound lever, instead of a simple or single lever, I could altogether dispense with the pins and staples in the cylinder and produce the same result by means of the depression or perforation obtained by the pin and staple. It was but a little further to the idea of a perforated wrapper, or jacket to fit around the cylinder and so on, step by step, to a perforated cardboard, flexible metal sheet, and finally, the narrow paper sheet on rolls, such as is employed on the modern player. And so I worked in the pawnshop during the day and did my thinking in the hospital at night; meanwhile Uncle Sam paid the freight.

Finally I was transferred to the hospital at Camp Denison, Ohio, from which I was discharged in the fall of 1865, and returned to Uniontown, where I took charge of the agricultural works until they were bought by a syndicate of Cantonians and moved to the city of Canton. Meantime I had kept up my experiments in connection with the player, and in 1866 had sufficient idea concerning it to enable me to put my plans on paper.

Having got that far, I made the discovery that I would need perforated sheets to govern the operation of the mechanism, and I knew no one to whom I could go, or in whom I could confide to get up the sheets for me. That work consequently devolved upon me also, but not being

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sufficiently versed in composition, harmony and thorough bass to arrange the sheets I concluded to take another term at the Western Normal Academy.

On my return I resumed teaching, keeping up my player experiments in the meanwhile. I knew the feeling of prejudice that existed in the minds of musicians in regard to what they were pleased to denominate hand organ, or mechanical music, and knowing that, I concluded that it would be safest to keep my own counsel. Therefore I supervised my work in person, and with as much secrecy as if I was a conspirator, bent upon blowing up the whole musical industries of the world. And it was not because I feared that others would steal the invention, but because I feared the prejudice of my musical associates and teachers. People knew I was experimenting, of course, and that my experiments related in some way to the piano and organ, but that I was attempting to invent an instrument that any one could play was something known only by my family, my workmen and myself. It was, furthermore, something that I did not mean that others *would* find out. But sooner or later my plans were bound to be divulged, and when that time came I knew I would have trouble, and to spare, for if it had been announced that I was trying to invent perpetual motion, instead of the player, it could not have aroused more ridicule and contempt, upon the part of the musical fraternity, than did the discovery that I was "engaged in the development of a piano upon which a country clodhopper could play a Beethoven sonata," as they were wont to express it.

The average musician, as I have known him, prides himself upon his so-called artistic temperament—whatever that means. And if there is anything on earth so narrow as this so-called artistic temperament, then may God in his

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infinite mercy spare me from encountering it, for I have had enough, and more than enough, of this professional affectation and artistic pretense.

"But murder will out." One of the men, employed by me, seeing the possibilities lying in an instrument governed by a perforated sheet, got a swelled head and concluded that I, being only a music teacher, and organist, could not, therefore, know much about mechanism. So it was up to him to show me a thing or two, and one of the things he concluded to show me was how to build the player. He knew nothing about music, or several other things necessary to cope with the proposition. Furthermore, he began to build his player in the columns of the public press in an Ohio paper published in 1871. That was mistake No. 1, for when it comes to building players, in the columns of the public press, the trade will bear me witness that I am a full team and a dog under the wagon, even at that sort of a game, if forty years' experience counts for anything. But this gentleman, not faring well in his newspaper efforts, ventured into the courts, and that was mistake No. 2. It resulted in his undoing, for when that man left the witness stand, it was as a convicted felon, to go before another court, where he signed an affidavit to the effect that I was the original inventor of the player mechanism, and that in testifying against me, he had borne false witness and that he had been induced to do so by a prominent organ manufacturer of New York.

That affidavit in support of my claims, and a good many more documents of a similar character, are on file in the United States Patent Office, in Washington, and are accessible to any one desiring to verify my statements. And if I could only get some of these latter day aspirants for

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player fame before the courts they would be very apt to pass out, shorn of their glory, just as the other fellow did.

Between the years 1868 and 1871 inclusive I spent most of my time between Carrollton, Carroll County, and Germano, Harrison County, Ohio, and it was at the latter town that I met Alpheus Lowmiller, a carpenter and cabinet maker by occupation. He was a practical mechanic, and a genius in handling small tools. He also had some inventive ability. I was erecting a pipe organ in a church at the time I met him. He manifested considerable interest in the work, and seeing that, I asked him if he could do a job of experimental work for me in connection with a new kind of organ I had in mind. He readily consented, and I did more or less experimenting at that place, Lowmiller doing the construction work under my direction. Subsequently I move to Carrollton, where I took charge of the choir in the Reformed Church, teaching music, selling organs and pianos, and here I had in my employ several mechanics, whose testimony in behalf of my prior inventorship of the player is also on record in the Patent Office.

It was in the early part of 1871 that Joe Lawler editor of the Carroll County Chronicle, called my attention to an article which had appeared in the Steubenville (Ohio) Gazette, and which was signed by one Alpheus Lowmiller, the man employed by me at Germano. In this article Lowmiller put forth his own name as the inventor. Editor Lawler had been familiar with my attempts to build the player as far back as my residence in Uniontown, between '65 and later, hence his reference to the Lowmiller article. I immediately replied through the columns of the Chronicle, claiming the invention as my own and denouncing Lowmiller as a fraud. That is the first and only reference that has ever appeared in the public prints of this country

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to my knowledge in relation to any instrument operatable by a perforated sheet up to that time. But from that moment on the subject has been cussed and discussed and volumes have been written and published for and against the player proposition. The professional musician to a man denounced it; the piano and organ manufacturers bitterly opposed it, and spent their time and money ridiculing the inventor. But "canned music" still lives. The player has come to stay, and the day is not far distant when the player piano will be the only piano in evidence.

From Carrollton I went to the organ factory of Whitney & Slayton, later the Raymond Company of Cleveland, Ohio, where I did some experimental work and procured supplies and later went to Akron, Ohio. It was in Akron where most of the developing was done and many of the hardest problems worked out. And it was there that I taught music and sold pianos and organs by day and experimented by night, burning the candle at both ends, and dividing my income about equally between the doctors and the men who did my experimental work, for be it remembered that when I was discharged from the hospital I was still suffering from my injuries and under constant treatment, having to make frequent trips to Pittsburgh, Pa., where I was under the care of a surgeon by the name of Kiser on Liberty street, who also manufactured surgical appliances.

At Akron I conducted my work, first at the jewelry store of E. Abbey, the father of Henry E. Abbey, of Metropolitan Opera House fame, and he and I played E flat cornet in Marble's Akron Band. I also played violin and led an amateur orchestra. Some of my experimental work was done between the years 1872 and 1874, at Straub's organ factory, and some at one place and some at another,

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when my health was completely broken down and I had to abandon all work and go to my wife's people, who conducted a ranch between Emporia, Lyon County, and Wichita, Sedgwick County, Kansas. Here I spent nearly two years. Part of the time I taught school, sold an organ or two and gave a few lessons, but don't for a moment imagine I had lost sight of the player. That device lay down with me at night, got up with me in the morning and sat beside me at the table while I devoured my frugal meals. I was constantly thinking of the player even in wild and woolly Kansas (and it certainly was then all of that). Yet, even there, with all its disadvantages, I kept on with my experiments and finally concluded that if I had sufficient money I could now complete a player that would overcome most, if not all the objections, of the pin-cylinder organ. Thereupon I visited I. D. Fox, a music dealer of Emporia, Kansas, and explained to him what I had done, by way of developing the player, and he, being the agent for the Mason & Hamlin Company, I requested him to communicate with them and see if he could interest them in my project. In reply, the Mason & Hamlin Company said that it would be necessary to forward to them a working model. I knew it would be next to impossible to construct such a thing in Kansas at that time, so I made my plans to go to St. Louis where I landed about the latter part of the year 1875, with about \$500 in my pocket, which I had saved from my earnings while in Kansas. Arriving in St. Louis I put up at the Western Hotel, on Fourth street, an old ramshackle building with a sales stable in the rear, where U. S. Grant was wont to hang out between trips before the war when he drove in from his little farm on the Illinois side of the Mississippi. I entered the establishment of Boyer & Swain,

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general jobbers and machinists on Fourth street, and under that roof three players were built, the last of which is described as follows by the St. Louis Sunday Journal of July 9, 1876:

"In this age of wonders, people have come to look composedly upon anything supposed impossible. But now comes a stunner, an eye opener in music, and is nothing more nor less than an organ, a common reed organ, on which one who has never played an organ, nor ever learned the difference between a gamut and a cleft, who even is not sharp enough to know a flat or is too flat to know a sharp, but who can work pedals, can play any tune. This organ is the product, not only of extraordinary genius, but of 10 long years of study and experiment on the part of the inventor, John McTammany of New York. Not only can any tune be played by simply blowing the bellows, but by the moving of a slide a piece may be transposed to sharps or flats at pleasure, while any kind of time or key may be arranged for the organ. Although attached to the organ it does not use any of the reeds or keys, consequently an accompaniment can be played to the music of the automatic organ. This organ is so constructed as to attach to the common organ in most cases without changing the style of case. The inventor, Mr. McTammany, is a young man, by occupation a music teacher, from Akron, Ohio. He came to this city some months since, to secure the aid of organ manufacturers in perfecting the organ, and through Messrs. Story & Camp, who are the agents of the Estey organ, the manufacturers of that organ furnished Mr. McTammany with means to perfect the model, and so satisfactory are its workings that the company has ordered an organ at once for the Centennial. The Automatic is at the rooms of Messrs. Story & Camp, 914 Olive street. We have seen the organ and heard it play and can see no reason why the success of this wonderful invention is not certain. The advantages accruing are patent at a glance, putting music in to every home without the tedium and expense of learning to play, and Messrs. J. Estey & Co. have shown keen foresight in securing it for their celebrated organs."

Thus it will be seen that, while the instrument was a pretty crude looking affair, compared with the well designed and highly finished artistic modern player, yet crude and homely, as I admit it was, nevertheless it contained all the essential elements and performed all the important functions of the modern player, and clearly antici-

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pated and foreshadowed the perfected product of the present day.

The following definition has been approved by many of the leading player manufacturers of the country, including Wilcox & White, the Simplex Company, Thomas Danquard, and a score of others, of equal prominence:

"What is implied by the terms, inner, or inside player, or player piano, is a musical instrument consisting of a casing, two actions and a series of sounding devices within the casing, one of said actions adapted to be operated manually, the other designed to be operated mechanically by means of a perforated sheet on rolls; a wind, spring or other motor for feeding the sheet and winding the rolls, a bellows and mechanism put in motion by it for actuating the sounding devices of the automatic action; foot pedals or power for driving the motor, and means for controlling the tempo and varying the expression."

It is charged that the instrument, constructed and exhibited by me at St. Louis, in the Spring of 1876, was an organ—not a piano—which is true. But I could just as readily, and easily, have applied the player mechanism to the piano, and as a matter of fact I did so apply it, later. In 1876 there were only a few pianos made and nearly all were manufactured in and around Boston, and at that time the square piano was the leading instrument. The present upright was then in the experimental stage, just as the player was, and contending with much the same prejudice, although in Europe it was thoroughly established, so that for every piano made and sold in those days there must have been fully a hundred organs marketed. Furthermore, the organ manufacturers were less prejudiced against the introduction of the player than were the manufacturers of pianos. Thus it will be seen, that the advent of the player dates from the spring of 1876 and that prior to that time nothing of the kind was known, either to the Patent Office of the United States or to those of Europe. Notwithstanding the foregoing facts, certain

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candidates for player fame, unable to substantiate their own claims, have undertaken to rob me of mine by attempting to bestow the honor of the player's invention upon the Frenchmen referred to, one of whom mentioned Fourneaux, another refers to Thibouville Lamy, another to Justinian Morse, an Englishman. And so runs the confusion of tongues. Now, while several attempts had been made by Englishmen, Scotchmen, Frenchman and Americans to construct a musical instrument, operatable by a perforated device of one kind or another, between the years 1865 and 1875, or even earlier, yet the only thing that ever was invented, manufactured and sold, was the so-called pianista, which was patented by Fourneaux, a Frenchman, in 1863, and subsequently improved, and put upon the market several years later by the firm of Thibouville Lamy. But that was simply a keyboard attachment which actuated a portion of the piano scale, somewhat similar to the cabinet piano players manufactured and in vogue in this country several years ago, but now practically obsolete. So that if the authorities agree upon any one thing, more than another, it is that the year 1876 was the year that witnessed the beginning of the player industry, and the question arises "what came to pass at that time to warrant such a statement?" In reply I direct the reader's attention to Appleton's encyclopedia of 1885, which, in discussing the history of the player, observed as follows:

"Until the year 1876 no great degree of success had been attained by instruments employing perforated sheets. But it would appear that the opportunity afforded skilled mechanics and inventors to gather at the Centennial Exposition and obtain a knowledge of and a comparison with one another's works and ideas, was to become the starting point of a new era of progress." Among those ex-

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hibits was an electric organ, made by Henry Schmoele of Philadelphia, also the French pianista. One of the peculiarities of the Schmoele mechanism was the use of the music sheet of double width, the slots of the music which would ordinarily occupy only one half the entire width of the sheet but would be very long and therefore liable to destruction were divided. Half the length of the slot was cut in half the double sheet and the remainder in the other half. Two sets of electric connections were used; one set beginning the notes and the other set completing them. The impracticability of such a proposition was self-evident and cut no figure with practical men. The only other thing to command attention was the patent on the keyboard attachment by Fourneaux, already referred to. This was improved by Jerome Thibouville Lamy, and put upon the market several years later, but while a few of them were made and sold, yet in the very nature of things, it could not have been a success as it possessed all the disadvantages of a barrel organ with none of its merits; that is, it operated by turning a hand crank, instead of using foot pedals. Subsequently the Americans got carried away with the idea of a keyboard attachment, when the French invention was dragged forth from its previous obscurity, its mechanism and some of its operative parts copied and introduced into the American cabinet piano player, which never would have had a footing in America but for the prejudice of the piano manufacturers who regarded their pianos as too sacred to be debauched by the introduction of the player mechanism within the precincts of their precious pianos. This lasted but a few years, when it was discarded and they returned to the interior method—the McTammany idea—the French method being totally discarded.

CHAPTER IV.

NOW at the time that I took out my caveat in relation to the player in 1876 I was not aware of anyone ever having contemplated or experimented with an instrument to be operated by a perforated device, nor at the time when I applied for my caveat was I advised of the existence of anything of the sort. But when the value of the player began to manifest itself to the trade and litigation sprang up, then it became necessary to determine the exact state of the art, and this determination was not reached until I filed my application for a patent in 1879, which application was so broad and comprehensive as to comprise the entire art, covering every patent which had been issued up to that date, and there was just thirty-five of them. Then it was and then only, that the Hunt & Bradish, and the Van Dusen patents were brought forth to the light and the European experiments of Morse, Seytre, Pain, Pape, and Forneaux were also made known. But not one of these ever showed a player or in the remotest way contemplated or suggested or even conceived the modern American player. And if anyone ever thought or imagined such a thing as an interior or inside player, nothing has yet been produced to establish the fact and the interior player mechanism stands forth

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today as it has for over forty years as the invention of the writer, John McTammany. And for that period I have openly, publicly, through the press, in the patent office and the courts by letter challenged anyone to meet me on the issue. But no one has ever accepted my challenge. So that at the time of filing my caveat only two patents relating to the art had been issued in this country, namely, those of Hunt and Braddish and Van Dusen. Today the player patents are numbered by the thousand. But having seen Van Dusen and having interrogated him on the subject, I ascertained the date of his conception and it was found that I had anticipated him, a fact which he freely admitted. However, there was nothing about the Van Dusen patent that was not embodied in the Fourneaux device, except that the form and shape of the pneumatic were different. I denominate the Ferneaux invention as a device in contradistinction to the player piano for the reason that the Forneaux invention was not a musical instrument in either sense or even a prominent part of such. It was incapable of producing music in and of itself and was simply and solely a keyboard attachment for a piano; properly named it was a piano player and not a player piano, or interior or inside player. And the failure to recognize and observe this distinction by parties discussing the subject has led to much needless confusion.

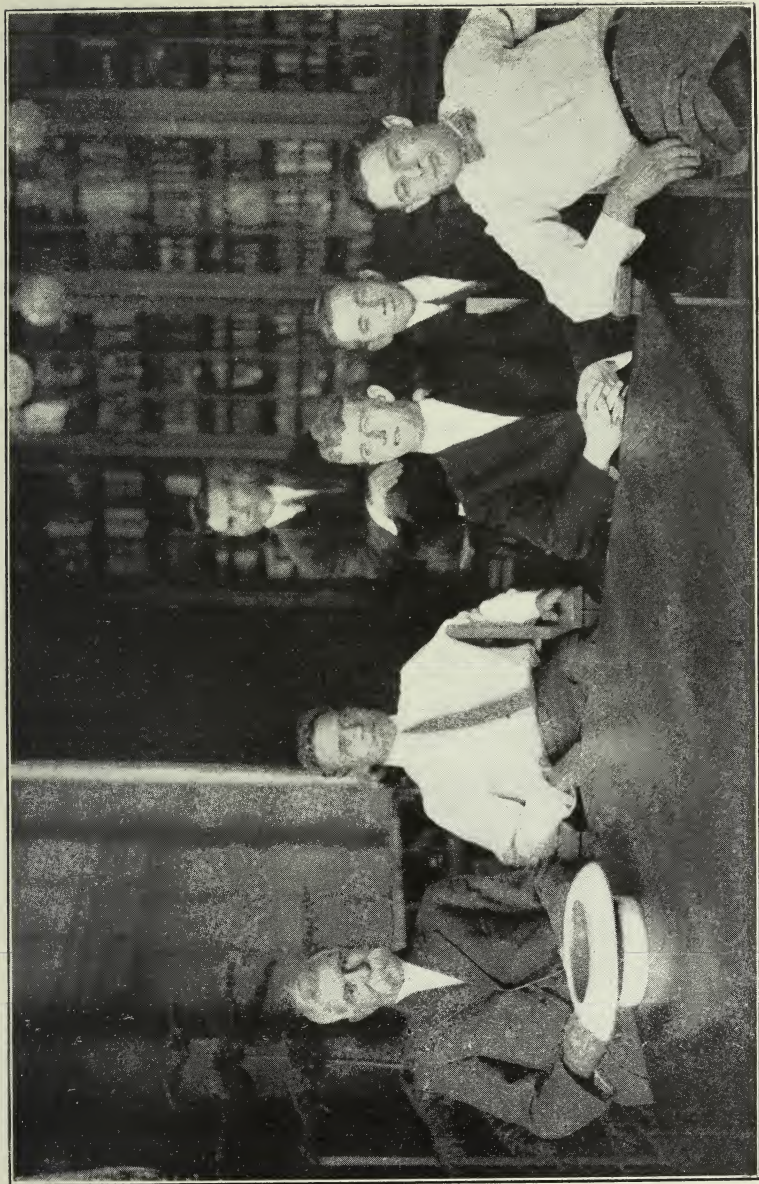
From Philadelphia, I journeyed to New York City, where I spent some time in trying to prevail upon the piano and organ manufacturers of that city to introduce the player mechanism within their instruments, but without avail. And among the concerns visited was E. P. Needham, organ factory; Pelton and Pelubet. I also met the agents of Riley Burdett and George Prince, all of whom were engaged in organ and melodeon manufacturing. I also called upon the

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Steinway, Weber and several other piano manufacturers and upon M. Palliard, manufacturer of music boxes, but all without success. Frank Leslie's Illustrated Weekly and other New York periodicals at the time referred to me and my presence in the city and my project.

So after failing to enlist the interest of the New York manufacturers in my system, I went on to Boston, where I canvassed every organ and piano manufacturer. It is true, therefore, that the Frenchman invented the first piano player known as the pianista, but said device was worthless, until the American added the foot pedals, flexible sheet on rolls, wind motor and other improvements, invented by the writer. But even as improved by the Americans, the French idea is now practically obsolete, and the only thing in evidence with which we are called upon to deal at the present time, is the inside player piano, embodying the McTammany player mechanism, no matter by what name it is offered to the public. Of course, the player mechanism has been greatly improved since it came from my hands in 1876, just as the grand piano has been improved since it came from the hands of Cristofori in 1707. But no man has yet been able to build a grand piano without embodying those essential elements first introduced into a piano by Cristofori, and in like manner no man has yet constructed a player that did not embody those original principles first employed in keyboard instruments by John McTammany.

Having developed the player to a point where I was satisfied that it would command the support of the public it then became a question of how to get it manufactured. I tried to enlist St. Louis capitalists but failed. I then entered into correspondence with nearly every piano, organ, and music box manufacturer, in the land. Col. Fuller, general manager, superintendent and mechanical expert of



JOHN MCTAMMANY, SURROUNDED BY SOME OF THE BOYS OF THE STAMFORD, CONN., Y. M. C. A.
Mr. McTammany rooms in the Association's building.

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J. Estey & Co., visited St. Louis and examined the instrument. He criticised its construction, but on examination of my original drawings he found the plans all right. But the organ I was compelled to use was not adapted for the purpose, so he gave directions that I should have any organ in the warerooms that I chose and authorized Story & Camp to advance me a certain sum of money with which to complete another instrument with the view of exhibiting it, at the Centennial Exhibition in Philadelphia if an arrangement could in the meantime be effected between J. Estey & Co., and myself. When Col. Fuller submitted the matter to his associates they did not enthuse over the subject, so the matter was dropped, and I heard nothing more from them.

It was then that I started East with the determination of finding capital or some piano or organ company to manufacture and market the instrument, visiting state after state, city after city, and one factory after another; but I utterly failed to enlist a single capitalist or manufacturer in my enterprise and finally landed in a garret on Tremont street opposite Park Street Church in a building owned or controlled by the Russell Brothers, who ran a music store, and it was there in that garret in the fall of 1876, that the player industry was born. I doubt if any business was ever started on a less pretentious scale, without a dollar in my pocket, without credit, without a friend or even an acquaintance. However, I then and there resolved to start singly and alone, what has become the great player industry of today. Of course to make such an instrument as I exhibited at St. Louis would have required a large capital. This could not be obtained. I was therefore compelled to reduce the size and capacity of the instrument from 48

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notes, of the chromatic scale, to a little instrument of 16 notes, with special scale, which I called an organette in contradistinction to the larger instrument which I named the automatic organ. (*See McTammany's Circulars 1876 and 1877.*)

Circular Issued in 1876.

McTAMMANY'S AUTOMATIC ORGAN

A WONDERFUL INVENTION.

A Novelty in Musical Instruments.

Before describing this wonderful instrument we desire briefly to call the attention of the public to a few facts in connection with the history of music, and the causes that led to the production of this remarkable invention and the consequent expenditure of a vast amount of time and money.

In tracing the origin of music from the earliest recorded history, we find ourselves notably indebted to two influences for our present advancement in this delightful art, viz.: the human voice, and the entire class of ancient and modern musical instruments. To determine which of these forces has been the more potent would be impossible, as they have been inseparably connected, each perfect and effective of itself, and when combined working in unison. The very existence of instruments indicates that the human voice is not the embodiment of all that is harmonious, and that the class of people born without musical voices, not possessing the ability to play upon instruments, are obliged to resort to mechanical means in order to gratify their love for instrumental music.

In addition to the class above there is another who do not possess musical voices, neither have they the qualities that enable them to perform on instruments, yet derive great pleasure from "concord of sweet sounds," and as they are obliged to consult the convenience and pleasure of others more musically gifted, who are generally afflicted with a "bad cold" or have "nothing new to play," it is evident that they are seldom gratified.

To meet the wants of this class, special instruments have been produced, prominent among which are the Hand Organ, Music Box and Orchestreen. While these have been effective in a great degree, yet they are objectionable on account of their mechanical effect, want of expression and limitation of tunes.

In view of the fact that it would be impracticable to teach the class previously referred to, who have no faculty for receiving a musical education, manufacturers have devised mechanical instruments in the hope of satisfying their needs. The English produced the

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"Antifinal," which was followed by the "Pianista," a French invention, while Americans, not to be outdone, have given to the world the "Electric Organ." Although these inventions all have merit and have met with some success, they possess defects which prevent them from coming into general use. The "Antifinal" possesses nothing more than the Hand Organ, the "Pianista" is simply an attachment to the Piano, monopolizing the keyboard, and costing \$400 in addition to the cost of that instrument, while the very name "Electric Organ" is sufficient evidence of its impracticability, as one familiar with the expense and fickleness of electro-magnetism will readily admit, and the price of the cheapest is \$750.

Now, identified with music are people of varied interests; those who follow it for profit, honor or both. With the former may be classed the manufacturers, who are aware that the sale of instruments is limited by the means we have of educating the people, and if they would increase their sales they must increase the educating medium, which has thus far been confined to the teachers, the choir, the band, the orchestra and the instruments above mentioned.

Manufacturers are agreed, that to successfully occupy this field the instrument must possess all the merits and none of the defects of those just described, must be in some respects a substitute for an organist, must be simple, durable and inexpensive, and if an attachment must not interfere with the principle or mechanism of the present organ. To produce such an instrument the successful individual must combine the unusual qualities of inventor, mechanic, practical and theoretical musician, must know what is required musically, and what is possible mechanically.

That the inventor of the AUTOMATIC ORGAN, Mr. McTammany, possesses these qualities in an eminent degree will be apparent. A European by birth, having had several years' training in mechanical pursuits, and superintendent of a large manufacturing establishment before he attained his majority, a born musician, acquiring proficiency on several instruments in his boyhood without the aid of a teacher, and subsequently educated in the best institutions in this country, having taught music and been identified with the manufacture and sale of musical instruments, he is therefore enabled to anticipate the wants of the people and has produced an organ embracing not only the foregoing requirements, but much more, as will be seen by a perusal of the following:

The "Automatic" is an organ of itself without a keyboard, differing from the Hand Organ, Music Box and Orchestreen in that it has no crank, barrel or spiked cylinder, neither is it limited to a certain number of tunes, nor does it possess their mechanical effect, but on the contrary is capable of giving great expression. It is cased similar to the ordinary parlor organ, having pedals, by the use of which the instrument is operated. Unlike the "Pianista" in that it does not monopolize the keyboard, is not so complex, the mechanism being made of metallic substances not subject to atmospheric changes,

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while it costs only one-fourth the price. It excels the "Magnetic Organ" in economy of space, costing \$650 less, needs no power save the bellows which are operated by the feet the same as the common organ. The cost of the music (by which the instrument is operated) will be almost nothing compared with the cost of printed music.

In fact this instrument is not only organ but performer also, and will play an unlimited number of compositions in any time or key within the register of the instrument and can have one or more sets of reeds, or can be attached to the common organ. The speed is regulated by the motion of the foot pedals, while the tone is increased or diminished by the use of a knee-swell. As there can be no abstract effects produced upon any organ it is apparent that the expression of the instrument is entirely under the control of the performer or it could be arranged automatically, but "as great minds differ," and no two interpret a piece alike, it was thought best to put the expression at the will of the performer.

The advantages of this instrument are obvious. First:—For \$100 we furnish an "Automatic" Organ with dynamic attachment. Second:—For \$50 extra keyboard is added, so that an accompaniment may be played with the hands while the "Automatic" is in operation, thus giving four-handed music. Third:—A performer on the flute, violin or cornet can perform on both instruments at the same time; this feature is of special value to musicians. Fourth:—In singing, this organ will play an accompaniment, or the melody, or both. Fifth:—For \$15 extra we furnish a transposing attachment, by which, if a composition is too high or too low, it can instantly, by the use of a stop, be changed to any desired key.

It will be seen by the foregoing that we have solved the problem, and that we can furnish an instrument that is an educator, that will stand between the masses and the masters, discoursing music that has thus far laid upon the shelf or been known only to the musicians. Henceforth music must stand upon its merits and the people shall be the judge, for by the use of this instrument and our process of making music we can have a composition issued and performed by these instruments the world o'er with little or no cost to the composer.

While the general public hail with delight the coming of this instrument, the same cannot be said of all our musical friends, but on the contrary, it has aroused the most bitter opposition and we regret to say that we have been the recipient of some very harsh treatment in consequence of the production of this instrument.

We admit that it will affect our present system, but only for the better. There will be more required of our teachers it is true, for the people will be better prepared to judge, and the taste of the masses will be improved, a higher standard of musical attainment will be required, and a better appreciation of the accomplishment will develop a disposition to improve in the performance. The automatic arrangement will no more discourage the present method than

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did the introduction of steam curtail the business of printing, or the production of chromos affect the art of painting.

Having everything in readiness for the manufacture of these instruments, we desire to say that in their construction we use nothing but the best of material, and employ none but skilled mechanics, and we warrant our instruments to be complete in their minutest detail, equalling the common organ in quality and quantity of tone, with an unusual solo effect characteristic of this instrument only, and is a very model of simplicity, durability and inexpensiveness.

To agents, dealers, etc., this instrument offers a better opportunity of making money than anything that has ever been presented in this line.

Automatic Organette, four octave, single reed.....	\$100.00
Automatic Organette, four octave, two sets of reeds.....	125.00
Automatic Organ, with keyboard, five octave, single reed....	175.00
Automatic Organ, with keyboard and transposing attachment	200.00
Automatic Organ, two sets of reeds, Manual, two sets of reeds, dynamic and transposing attachments, in handsome cases	225.00

Music Boxes or Cases, Street or Hand Organs, Orchestreenes, etc., capable of playing with expression and not limited as to the number of tunes made to order.

For further particulars address the Company, Boston, Mass.

J. McTAMMANY, JR. & Co.

Notices of the Press

Automatic Music.—In this age of wonders, people have come to look composedly upon anything supposed impossible, but which, under the transmogrifying touch of genius, seems easy. But now comes a stunner, an eye-opener in music, and it is nothing more or less than a common reed organ, on which anyone who never played an organ, or even learned the difference between a gamut and a cleff, but who can work pedals, can play any tune. This organ is the product, not only of extraordinary genius, but of six long years of study and experiments on the part of the inventor, Mr. John McTammany. Not only can any tune be played by simply blowing the bellows, but by the moving of a slide a piece may be transposed to sharps and flats at pleasure, while any kind of time and any key may be arranged for the organ. Although it is attached to the organ, it does not use the keys or reeds, consequently an accompaniment may be played to the music of the Automatic Organ. The Automatic Organ is so constructed as to attach to the common organ in most cases without changing the style of case. The inventor, Mr. McTammany, is a young man, by occupation a music teacher. We have seen the organ and heard it play and can see no reason why the success of this wonderful invention is not certain. The advantages accruing are patent at a glance—putting music into every home without the tedium and expense of learning to play.—*St. Louis Daily Journal*, July 9, 1876.

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A Wonderful Instrument.—Mr. John McTammany, who is now in this city, has invented a very wonderful instrument which can be attached to any organ, and which acts as an automatic performer of music. The instrument is so planned that any composition, however difficult, can be played by anyone although wholly ignorant of music. The invention is likely to cause a revolution in musical performances.—*Boston Daily Evening Traveller*, Oct. 4, 1876.

An Ingenious Invention.—An instrument has been perfected by Mr. J. McTammany which is looked upon with considerable curiosity by the musical world. It is described as an automatic, transposing and dynamic organ, and is capable of expression at the will of the performer.—*Frank Leslie's Illustrated Newspaper*, Sept. 30, 1876.

A Musical Novelty.—Mr. John McTammany of this city has just completed an invention, on which he has been engaged for the past six years, and which is certainly a curiosity. He calls it the "McTammany Automatic Organ," and its peculiarity consists in the fact that it will play accurately and tastefully any piece of music, in any key or measure, the notes of which are placed in the instrument. The notes are not written on paper, but stamped into it, and it is through this contrivance that the organ is able to play them. There will also be a contrivance by means of which the notes of a tune played in the usual way on the keys will be stamped for use on the automatic organ, which it is thought will be of great advantage to composers.—*St. Louis Republican*, June 21, 1876.

Masterpiece of Ingenuity.—Mr. John McTammany, for some time a resident of this city and an instructor of music, is the inventor of a remarkably unique and ingenious musical instrument, the drawings for which we have been permitted to examine. The invention covers several points, being described as an automatic organ, with transposing and dynamic attachments. In producing this instrument, Mr. McTammany has anticipated the wants of the people and musicians. He was aware that the crank, by its monkey associations, had come into disrepute, and if he desired the good will of the profession, he must omit it. This he has done, and where mechanism could be dispensed with he has done so. There is no spiked barrel, or cylinder to this instrument, as it plays by note.—*Akron Daily Beacon*, Aug. 30, 1876.

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Circular Issued in 1877.

McTAMMANY'S AUTOMATIC ORGAN

THE PRINCIPAL MUSICAL INVENTION OF THE AGE.

A Cabinet Organ without a Keyboard to Be Manipulated by the
Fingers of the Performer.

SIMPLE IN CONSTRUCTION!

LOW IN PRICE!

DURABLE IN ALL ITS PARTS!

May Be Used in Connection with Another Instrument, and to
Accompany or as Principal.

Old Age with Its Infirmities, or the Inexperience of Childhood Are
No Bars to its Performance.

EXAMINE ITS MERITS.

Before describing this wonderful instrument we desire briefly to call the attention of the public to a few facts in connection with the history of musical instruments and the causes that led to the production of this remarkable invention, and the consequent expenditure of a vast amount of time and money.

In tracing the progress of music from the earliest recorded history, we find ourselves notably indebted to two influences for our present advancement in this delightful art, viz.: the human voice, and the entire class of ancient and modern musical instruments. The very existence of instruments indicates that the human voice is not the embodiment of all that is harmonious, and that the class of people born with musical voices, not possessing the ability to play upon instruments, are obliged to resort to mechanical means in order to gratify their love for instrumental music.

In addition to the class above mentioned there is another, the members of which do not possess musical voices, neither have they the qualities that enable them to perform on instruments, yet derive great pleasure from "concord of sweet sounds," and as they are obliged to consult the convenience and pleasure of others more musically gifted, who are generally afflicted with a "bad cold" or have "nothing new to play," they are not always gratified.

To meet the wants of this class special instruments have been produced, prominent among which are the hand organ, music box and orchestreen. While these have been effective in a great degree,

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yet they are objectionable on account of their mechanical effect, want of expression, and limitation of tunes.

In view of the fact that it would be impracticable to teach the class previously referred to, who have no faculty for receiving a musical education, manufacturers have devised mechanical instruments in the hope of satisfying their needs. The English produced the "Antifinal," which was followed by the "Pianista," a French invention, while Americans, not to be outdone, have given to the world the "Electric Organ." Although these inventions all have merit and have met with some success, they possess defects which prevent them from coming into general use. The "Antifinal" possesses nothing more than the Hand Organ; the "Pianista" is simply an attachment to the Piano, monopolizing the keyboard, and costing \$400 in addition to the cost of that instrument; while the very name "Electric Organ" is sufficient evidence of its impracticability, as anyone familiar with the expense and fickleness of electro-magnetism will readily admit, and the price of the cheapest is \$750.

Manufacturers are agreed, that to successfully occupy this field the instrument must possess all the merits and none of the defects of those just described, must be in some respects a substitute for an organist, must be simple, durable and inexpensive, and if an attachment must not interfere with the principal or mechanism of the present organ.

The inventor of the AUTOMATIC ORGAN, Mr. McTammany, has had seven years' training in mechanical pursuits; was superintendent of a large manufacturing establishment before he attained his majority; a born musician, and educated in the best institutions in this country. Having taught music and been identified with the manufacture and sale of musical instruments, he is therefore enabled to anticipate the wants of the people, and has produced an organ embracing not only the foregoing requirements but much more, as will be seen by a perusal of the following:

The "Automatic" is an organ of itself without a keyboard, differing from the Hand Organ, Music Box and Orchestreen in that it has no crank, barrel or spiked cylinder, neither is it limited to a certain number of tunes, nor does it possess their mechanical effect, but, on the contrary, is capable of giving great expression. It is cased similar to the ordinary parlor organ, having pedals, by the use of which the instrument is operated. Unlike the "Pianista" in that it does not monopolize the keyboard, is not so complex, the mechanism being made of metallic substances not subject to atmospheric changes, while it costs only one-fourth the price. It excels the "Magnetic Organ" in economy of space, costing \$650 less; needs no power save the bellows, which are operated by the feet as in the common organ. The cost of the music (by which the instrument is operated) will be almost nothing compared with the cost of printed music.

In fact this instrument is not only organ but performer also, and will play an unlimited number of compositions in any time or key

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within the register of the instrument, and can have one or more sets of reeds, or can be attached to the common organ.

The advantages of this instrument are obvious. First:—For \$100 and upwards, according to style of case, we furnish an "Automatic" organ with dynamic attachment. Second:—For \$50 extra a keyboard is added, so that an accompaniment may be played with the hands, while the "Automatic" is in operation, thus giving four-handed music. Third:—A performer on the flute, violin or cornet can perform on both instruments at the same time; this feature is of special value to musicians. Fourth:—In singing this organ will play an accompaniment, or the melody or both. Fifth:—For \$15 extra we furnish a Transposing attachment, by which, if a composition is too high or too low, it can instantly, by the use of a stop, be changed to any desired key.

The "Automatic" apparatus may be added as an attachment to any make of Cabinet Organs now in use, but as this is more readily and easily done with some makes than others, the price for such attachment will vary according to cost of preparation. Applicants should state maker's name and style of instrument for which they desire the attachment, when they can at once be apprised of the cost of furnishing.

Music from this organ is produced by passing a ribbon of perforated cardboard over a set of pintles, which represent the nearest approach to a keyboard found in the instrument. Whenever a pindle passes through a slot in the ribbon, wind is admitted to a corresponding reed which at once sounds, and the tone is prolonged while the pindle is in the slot. By this means harmony may be produced indefinitely, or as full as a compass of the reeds will admit, it being obvious that if desired, twenty reeds may be made to sound at one and the same time, all contributing an element to the chord. This ribbon is perforated by a machine especially adapted to the purpose, and the cost of music will be but trifling, much lower than the ordinary sheet music of the depots. Any tune or selection desired can be at once made to order, and thus the repertoire of one owning a McTammany Organ is limited only by his means or inclinations. The music may be as simple or involved in harmony as desired, and the same piece may be set in a dozen different arrangements.

A feature of the music of this organ, is that it will repeat a piece for any number of verses, giving an interlude if desired, so that it is especially adapted to society use, as Free Masons, Odd Fellows, or Temperance Organizations. In case of the absence of an organist at one of these meetings the member who happens to be nearest the instrument when music is called for, may take possession of the player's seat and will be sure to perform acceptably.

The movement of the music is not dependent upon or controlled by the working of the pedals, and the feet may be made to press them slowly or quickly without affecting this. A stop apparatus

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regulates and makes uniform the movement of the cylinders over which the music ribbon passes, and the revolution of these cylinders determines the length of notes, or the time during which a tone is continued.

As the reeds are precisely similar in their character to those of the ordinary Cabinet Organ, all the stops in use in the latter instrument may be continued or applied in the Automatic Organ. Expression is regulated by the Knee Swell.

Transposition of music from one key to another is effected by a movable plate, simple in construction and working, and presenting no difficulties in its use which a child may not readily overcome.

This instrument is not complicated in its mechanism and will not readily get out of order. In this respect it is not inferior to any other musical instrument. Its parts are strongly made, and it has no delicate adjustments, constantly liable to confusion or breakage.

In short, this Organ will prove precisely adapted to the wants of families, associations, religious societies or individuals, and no community can be so far advanced in musical culture as to be without occasion for its services, while in neighborhoods where the pursuits of the people, the educational advantages, and other considerations render it difficult or undesirable to employ teachers, or where the knowledge of musical performance has been neglected, the Automatic Organ will be found of incalculable benefit.

Notices of the Press

WHEREVER THIS WONDERFUL INSTRUMENT HAS BEEN EXHIBITED IT HAS RECEIVED ONLY COMMENDATORY NOTICES. FOLLOWING WE GIVE A FEW OF THE MANY PRESS NOTICES RECEIVED:

Mr. John McTammany has invented a musical instrument which is destined to work a revolution in automatic musical machines wherever it becomes known.—Leader.

It would be impossible to give a word description of this wonderful invention.—Jean White's Musical Monthly.

A musical wonder has been invented by Mr. J. McTammany, well known as one of the prominent workers in the temperance reform in this city. This is an automatic organ, set in a case like an upright pianoforte. It is capable of playing any kind of music with correct musical expression.—Cambridge Chronicle.

An automatic organ without crank, barrel, or spiked cylinder.—Boston Daily Advertiser.

There has been a great deal of curiosity manifested by those interested in musical mechanism, in the McTammany Automatic Organ.

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* * * It is equally well adapted to sacred or secular music, and the simplest air or the most complex harmony can be performed upon it.—*Boston Sunday Times*.

Destined to work a revolution in musical instruments.—*Goulland's Musical Monthly*.

A novelty in musical instruments, which is sure to commend itself to a multitude of people, is McTammany's Automatic Organ. It presents the same appearance as an ordinary cabinet organ; yet it is without a keyboard, and the youngest child, as well as the oldest of the old, can evoke music from its hidden harmonies, as well as the most skillful musician. It is, indeed, organ and performer also. * * * The advantages of the instruments are obvious. Knowledge of music is not a pre-requisite for the proper using of the McTammany Organ; and the player can give the accompaniment to his own music by violin, cornet or flute. Mr. McTammany's system is applicable to pipe organ and piano, as well as reed organ.—*Sunday Globe*.

A masterpiece of ingenuity.—*Akron, Ohio, Daily Beacon*.

Mr. John McTammany, Jr., has produced a wonderful invention in the shape of an automatic organ, with transposing and dynamic attachments, that will play any piece of music, in any key or measure, without the skill of a performer. It is a masterpiece of ingenuity, and destined to work a revolution in musical instruments.—*Cambridge Press*.

The latest musical wonder.—*Boston Daily Globe*.

Mr. John McTammany has invented a new musical instrument, * * * capable of playing any kind of music with correct musical expression, working only by foot pedals.—*Cambridge Tribune*.

A singular invention which is certainly a curiosity.—*St. Louis Republican*.

The McTammany Automatic Organ is certainly a remarkable invention and will create a sensation in the amateur and professional musical world.—*Boston Traveler*.

The latest thing astonishing the world.—*Boston Com. Bulletin*.

The McTammany Automatic Organ is designed to meet a want for an instrument which may be played satisfactorily, even if the performer has no knowledge of music practically.—*Saturday Evening Gazette*.

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The McTammany Automatic Organ is the product of extraordinary genius.—St. Louis Sunday Journal.

A Musical Novelty.—One John McTammany, a citizen of St. Louis, but now sojourning in Boston, has invented a musical instrument, which he claims, and the proposition has a reasonable look, is destined to work a revolution in automatic musical instruments, wherever it becomes known. Mr. McTammany's organ will play any nameable tune, in any key or time; by the aid of a stop it will transpose a composition into any desired key; the performer, having hands at liberty, can play at the same time, as principal or accompaniment, a flute, violin or cornet; or the organ will play an accompaniment only to a song. It is capable of as much variety of expression as the ordinary cabinet organ, but it is impossible to give a word description of this singular instrument which would be understood by the reader. Its cost will not exceed \$150.—(Boston) Sunday Herald, Jan. 28, 1877.

A wonderful invention, an instrument which produces an infinite variety of tunes without skill.—Boston Sunday Herald.

The product of extraordinary genius.—St. Louis Sunday Journal.

An ingenious invention which is looked upon with considerable curiosity by the musical world.—Frank Leslie's Illustrated Newspaper.

It is a great curiosity.—Dexter Smith's Musical Monthly.

A specimen Organ will be placed on exhibiton in
CHICKERING'S PIANO-FORTE WAREROOMS,
in Boston,

About August 20, 1878,

And in New York, Philadelphia, Chicago, and all large cities
soon after.

For terms or information apply to
John McTammany, Jr., No. 73 Main Street,
Cambridgeport, Mass.

Furthermore I had to dispense with the costly and complicated intervening mechanism and use the paper as a valve direct; that is, the air went direct through the paper and into the reed.

Having filed the caveat covering my invention in the fall of 1876, I had two years in which to apply for my patent. But at the expiration of two years I had been sold out re-

peatedly and driven from one place to another so that I had the utmost difficulty in keeping together my little business. Therefore the expense of taking out a patent at that time and under such circumstances was entirely out of the question. But gradually I got in shape and could pay my help weekly and bills monthly. Then I concluded to take a look backward and see how I stood in the Patent Office. As a result I found that I had no standing whatever; that I had been guilty of laches. In other words, I had been found guilty of being too poor to protect myself. I had failed to take out a patent within the two years, prescribed by law, and therefore my inventions which had cost me over ten years' labor and thousands of dollars in money had been declared public property and that any piano or organ company could manufacture them in defiance of my claims as the original inventor.

If that had been all I might have smothered my disappointment and congratulated myself that things were no worse. But what I did find was that others having seen my drawings and inventions in my tour of the piano and organ factories of the country had taken out patents covering my inventions and were threatening to close me up and prevent me from duplicating the instrument invented and publicly exhibited by me years before in St. Louis. That forced me to take issue with the patent pirates by filing an application in the Patent Office broad enough to cover the line I was manufacturing, whereupon interferences were declared between myself and the pirates referred to. As a result of the contest I was declared to be the original and prior inventor of the fundamental elements of the modern player and that the others had obtained their patents "sur-reptitiously," as witness the following decision of the Commissioner of Patents:

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The decision of the Commissioner of Patents in *McTammany* versus *Needham*:

"The testimony on behalf of *Needham*, the patentee, shows that the invention here involved was conceived and disclosed by him to others as early as the latter part of January, or the first of February, 1877, and was with diligence reduced to practice, and was patented November, 1877. It is incumbent upon *McTammany*, in order to show himself entitled to letters patent, to adduce such evidence as would suffice in the courts to invalidate the patent already issued to his opponent. The decisions of the office to this effect have been both numerous and uniform.

"I cannot concur with the statement of counsel for *Needham* that in order to defeat a patent an applicant must show that he conceived the invention and reduced the same to practice before the time at which such invention was conceived by the patentee. On the contrary, the statute expressly provides that it is sufficient to defeat the rights of a patentee to show that he had surreptitiously or unjustly obtained the patent for that which was, in fact, invented by another who was using reasonable diligence in adapting and perfecting the same.

"A fair reading of the testimony submitted on behalf of *McTammany* satisfies me that the invention in controversy was conceived by him in the latter part of the year 1876, and prior to the last of January, 1877, was disclosed by him to others and was embodied in an operative instrument. Whether this machine was or was not a full reduction to practice of the invention is a question not material in my findings here. Clearly this machine was sufficient to evidence a full conception of the invention and an attempt to embody the same in practical form.

"Were it to be regarded as a complete reduction to practice the discussion of the case might end here since this would clearly be sufficient to establish the rights of the applicants and defeat those of the patentee.

"Regarding such machine, however, as but evidence of conception, it is necessary for the applicant to go a step further and show that he used reasonable diligence in the reduction of the invention to practice.

"This I think he has done. In November, 1877, he constructed a full sized organ, which embodied the invention here at issue, and which is exhibited in the case. During the interval between December, 1876, and November, 1877, *McTammany* was using every reasonable effort consistent with his circumstances to perfect and secure the adoption by others of his improvements in this class of invention. Diligence in perfecting an invention is a relative matter, and the law does not require that an inventor who is engaged in developing a number of improvements at the same time should devote all his time and energy to any one at the expense of the others.

"I cannot therefore regard the early efforts of the applicant as

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abandoned experiments. His diligence was such, in my judgment, as to entitle to carry back his invention to the time of its conception, and thus to antedate the invention of his opponent. When an applicant has once reduced an invention to practice the question of diligence in applying for a patent is one between him and the public, for, while lack of diligence in coming to the office may enter as a vital element in the question whether the completed invention has been abandoned by him to the public, it cannot serve to undo the consummated work of invention, and thus allow the patent to be issued to one who is not, in fact, the first inventor. I must hold, therefore, that McTammany has, by proof sufficient to defeat the patent of his adversary, shown himself entitled to a patent and I must hold further that the invention does not appear to have been abandoned by him to the public.

"The concurred decisions of the examiner of interferences and the board of examiner in chief awarding the priority of invention to McTammany are accordingly confirmed."

The foregoing is only one of a number of similar decisions rendered by the Commissioner of Patents in which most of the essential elements of the instruments manufactured at that time were in controversy and in each instance the decision was in favor of John McTammany.

But it is out of the question in a work of the present dimensions to include all the decisions relating to the issue.

As a result of the hearings, referred to, which covered a period of years, I was enabled to manufacture unmolested my own inventions. But the end was not yet. My opponents, still bent upon my destruction, set to work to corner the musical publications and thus cripple my business by preventing me from furnishing a suitable supply of music, for it must be borne in mind that we were manufacturing music as well as instruments. And to this end they brought suit in the U. S. Court, alleging that the perforated sheet manufactured by us was an infringement of copyrighted music. I did not want to fight; I could better afford to pay a reasonable royalty and was ready and willing to do, for the use of all copyright music. But the pub-

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lishers declined to accept my offer or to submit any proposition for settlement and pressed the case in court, with the result that I won a victory over them. Then they amended their bill of complaint and it was tried before another U. S. Judge and again I won. Then they appealed to the Supreme Court of the United States, but when it came to trial they left the case go by default, paying all costs.

Meantime my business had prospered and we were occupying three buildings in Cambridgeport, Mass., manufacturing organettes, automatic organs, melodeons, and music. And as Worcester, Mass., at that time was headquarters for musical instrument supplies a large amount of our raw material, such as reeds, reed boards, etc., came from there. Having received an invitation to move our works to that city the invitation was finally accepted and we moved our business to Worcester, where we continued to manufacture instruments and music as before. And the Mechanical OrguINETTE Company, now known as the Aeolian Company, and ourselves were regarded as the leading concerns in the perforated musical instrument business. At that time the Munroe Organ Reed Company, of Worcester, manufactured all the instruments sold by the Mechanical OrguINETTE Company. My patent having finally been issued, I brought suit in the U. S. Court against the Munroe Company, manufacturers of the Mechanical OrguINETTE Company's line for infringement, and after the evidence had been taken it was found that Frank Stone, superintendent of the Munroe Company had admitted under oath on the witness stand that the instruments manufactured by the Munroe Company infringed the McTammany patents. This led to a conference between the Munroe Company and ourselves, and at this conference the Munroe Company recognized me

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as the pioneer in the player industry, admitting that they had infringed the McTammany patents, but would prefer to recognize my claims and pay a royalty. This proposition I took under advisement.

CHAPTER V.

THE Munroe Organ Reed Company was the largest manufacturer of perforated paper musical instruments in the country at that time and supplied the Mechanical Organette Company, Gally and others with all the instruments sold by them. The company had a magnificent plant and an abundance of capital, and as I was anxious to avoid litigation and devote all my time to experiments in the further development of the player, I concluded to accept the company's proposition and did so at a subsequent conference, at which it was agreed to pay me a substantial royalty on all instruments manufactured by the Munroe Company and every foot of music which it sold. This led to a subsequent agreement whereby I agreed to altogether discontinue the manufacture of instruments and devoted my time wholly to the further development of the player. In conformity with this resolution I hired a building in Herman street, Worcester, and fitted it up for experimental purposes. There I installed William D. Parker and two others, and there in the eighties I applied the pneumatic player mechanism to the Hallet & Cumston piano; built the direct mechanical banjo, also the electric banjo with reed attachment and in various other ways de-

veloped and advanced the art. The Munroe Company was cognizant of what I was doing at Herman street and began to feel that a still closer alliance between it and ourselves would be mutually beneficial. It was finally arranged that I move my experimental department to the Munroe plant, and there take charge of their experimental department, which I did. This brought William D. Parker, Frank Stone, W. F. Ewell and the writer—four of the ablest men in the player industry at that time—under the same roof.

Up to this time the Mechanical OrguINETTE Company had dominated the Munroe Organ Reed Company and its orders ran into thousands of instruments per month. But now the Munroe Company felt independent of the Mechanical OrguINETTE Company and friction began to develop between the two concerns. About the same time an interference arose in the patent office between the patent applications of Robert Pain, representing the Mechanical OrguINETTE Company and Frank Stone of the Munroe Company and Gally of New York, so James H. Morgan, president of the Mechanical OrguINETTE Company allied himself with the Munroe Company at least for the time. A compact was made between the Munroe Company and Mechanical OrguINETTE Company, whereby they were to unite against Gally. Dickinson and Brown of New York appeared for the Mechanical OrguINETTE Company. Capt. Bartlett of Washington, D. C., represented Gally, while I held a power of attorney on behalf of Frank Stone and the Munroe Company. Thereupon the fight began. I knew that we could beat Gally, in which case the Mechanical OrguINETTE Company planned to take him over, bag and baggage, and when this was accomplished I was confident that the Mechanical OrguINETTE Company would retrain its batteries against the Munroe Company and the

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writer. So I began to make my plans to checkmate the move.

I had no admiration for Gally any more than I had for Morgan; nor did the Munroe Company have any for Gally. The company had had business relations with him but they were unsatisfactory and had anyone else but Morgan been at the head of the OrguINETTE Company we would gladly have co-operated with him to eliminate Gally. I had fought Morgan for years; the Munroe Company was also antagonistic to him. So in a choice between Gally and Morgan we chose an alliance with Gally, but how to bring it about was the rub.

We did not dare approach Gally on the subject for we knew if we did he would go up in the air, for in my opinion he was vain, egotistical and conceited. So we had to manage it in such a way that he would come to us instead of our going to him. I had no intention of trying to overreach him in the deal. He had some patents of value which we recognized.

The case was now in court, and Gally had been on the stand several hours and was breaking down. Everybody realized it; so he was setting up all kinds of pretexts and excuses to escape from further grueling, but counsel for Morgan was bent upon keeping him on the stand. I concluded that the time had arrived to take Gally into the Munroe camp, but I also knew that it would not do for me to directly approach him. I must have a go-between.

Gally had two brothers, one a very reasonable and approachable fellow, the other struck one as being even more vain than Gally himself, and unfortunately of the two, the latter had the greater influence over the inventor. I chose the more sensible of Merritt's brothers, through and by whom to reach the inventor. When he got off the stand

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the afternoon of the first day, he was in a sorry plight, and feared the coming morrow. Now while I held a power of attorney for Frank Stone and had a right to cross-examine Gally, on the stand, yet I refrained from so doing as much as I could, which greatly disturbed Stone, for I had not disclosed my plans to him or to any one else, not even to Charles Fisher, the president of our company. But I had drawn up a tentative agreement such as I wanted Gally to sign and had it in my pocket all the time I sat there, taking testimony before the master. On the other hand, Mr. Morgan and his counsel had nettled and exasperated Gally beyond all reason. I pursued the opposite course and I realized how bitter Gally felt toward Morgan and his attorneys.

When Gally reached home, his brother had a talk with him and asked him why he did not seek an alliance with the Munroe people. He replied that it was impossible. But the brother persisted and finally asked him for permission to meet me and with the utmost reluctance, Gally agreed. So the brother called upon me at the St. George Hotel, where I was stopping, and informed me that he had arranged a meeting between his brother and myself. In accordance with this arrangement I met him in the grill room of the Murray Hill Hotel and at once entered into negotiations. The whole situation was canvassed and he devoted most of his time to a denunciation of Mr. Morgan and his counsel, whom he cordially hated, and it was upon this very hatred that I relied for my success, if I did succeed in landing him under the Munroe roof. He proceeded to draw up an agreement and wanted me to sign it then and there, but I promptly refused. Had I signed that agreement the Munroe Company might as well have put on their hats and passed out from under their

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own roof, for, as a matter of fact, it covered everything. I fully made up my mind, however, that I had Gally at my mercy and all that remained for me to do was to stand by my guns, and I stood. It was late that night when we parted and when we did separate it was with the understanding that Gally would draw up an agreement for me to consider and I would draw up one for him to sign. I knew that he could not draw up an agreement that I would approve; that is, I knew that anything he drew up would be like the handle on a jug—all on one side and in his interest. I made up my mind that I would not modify the agreement I had drawn up, so he took the stand the next morning and endured another day's agony and when it was time to adjourn he was pretty well used up. On the witness stand he could shed tears, plenty of them.

When we met at the Murray Hill that night, as per agreement, and Gally produced his document, I simply took a glance at it; threw it down upon the table, grabbed my hat, and left the hotel. I had not been seated half an hour in my hotel when Gally's brother entered. I knew Gally would not let the case go by default and furthermore I knew that he would not endure another day's agony on the stand. He had come to realize that he could not trifle with me. In fine, Gally began to understand that he was between the devil and the deep sea, and for once he would have come down from his lofty perch. He also knew that his only salvation lay in an unconditional surrender to the Munroe Company. That was something he had never done in his life before, and he hated mightily to do it now. So, Mohammed came to the mountain; that is, he had followed me to my hotel and sent his brother to find out if I was in. When his brother reported in the

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affirmative, he came in and was as pleasant and smiling as a basket of chips.

He then asked to see the agreement I had drawn up. I told him it was useless as it did not contain one-tenth part of the concessions he demanded in his paper. Still he persisted and finally I showed it to him. He said he never would sign that agreement in the world. I told him he never would sign any other if I had my way about it, so I folded up the paper and put it back in my pocket, and walked out of the room. I had often met him and was perfectly familiar with his methods, and I knew him to be artful, and cunning in drawing up papers, for he was, and prided himself on being, a lawyer—a patent solicitor,—and various other things.

The agreement I had prepared was liberal and fair, and he was satisfied with the royalty he was to receive; in fact, I accorded him the same terms that I was myself receiving. But my name as inventor appeared on all instruments manufactured by the Munroe Organ Reed Company. The new agreement put both our names on the goods. He wanted my name to be erased and only his to appear. Furthermore, he wanted all subsequent agreements entered into by the company to be submitted to him for his approval before he would sign. He wanted all contemplated changes or improvements in the instruments submitted to him for his approval, and liberty to enter the works of the company at any time and access to the books, which were to be opened for his inspection and a hundred and one other arbitrary and onerous provisions and conditions. Not one of these concessions appeared in the agreement drawn up by me and I positively and emphatically declined to incorporate them within it. He then wanted me to wire President Fisher to come to New York. I asked him why

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he hadn't wired him himself. But he knew better. He knew he could not induce Fisher to come to New York and I also knew it. If Fisher came it would be in response to my request, and the only condition upon which I would call him and the only purpose would be to witness Gally's signature to the agreement I had in my pocket. And Gally was coming to realize that to be a fact. He finally agreed that if I would induce Fisher to come to New York and he could not prevail upon him to grant better terms, he would sign the agreement just as I had drawn it up.

So I drew up a letter to that effect which I asked him to sign, but he declined, saying he regarded it as an insult, etc. But at last he signed it, nevertheless. There was just time to write a letter and get it off by the last mail to Worcester that night, so having mailed my letter to Fisher, president of the Munroe Company, requesting him to come to New York, Gally and I returned to the Murray Hill Hotel.

Now that we had reached an understanding, he looked to me to arrange matters so he would not have to face Morgan and his counsel on the witness stand the following day, for no sooner than he signed the letter referred to than his mind reverted to the morrow, Morgan and the witness stand. He was actually in terror at the thought of it. So it was up to me to devise some way to save him from the ordeal. I was suffering from sore throat and was under treatment. Mr. Brown, Morgan's counsel, had repeatedly advised me during the trial to consult a specialist. But I made up my mind to stick it out, to the end, although my condition had caused a pause in the proceedings during a portion of the day. So I called upon Brown early the next morning and asked him to put the trial over at least until noon while I consulted a specialist. This he consented to

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do. Then he called up Capt. Bartlett, Gally's counsel, to arrange with him. Bartlett asked Brown to put it off until the following day. In that case he could visit the firing grounds at Sandy Hook, where he was testing a gun of his own invention. Brown consented, and thus Gally escaped the witness stand.

Gally made a very poor witness and conducted himself in such a manner during the trial that his own counsel had repeatedly threatened to withdraw from the case. Gally regarded people with suspicion; seemed to think that every question put to him was a trap, so he would frame his replies in such a manner that he could back out of any testimony given, which led Capt. Bartlett, his own counsel, to observe to Mr. Brown and myself, one day after adjournment, and by way of illustrating Gally's methods: "Oh God, if there be a God, save my soul, if I have a soul, from hell, if there is a hell." Just so ambiguous was Gally in giving his testimony.

But the day had passed, Charles Fisher president of the Munroe Organ Reed Company, had arrived at the Murray Hill Hotel, where he had agreed to meet Frank Stone, as well as myself—although I knew nothing of the meeting between Stone and Fisher. Before coming to New York to take testimony, I sat down with Stone and went into his relations with Gally. He had been in charge of the Gally line of instruments and had to meet Gally on his visits to the factory. Gally had found much fault with the goods and had been repeatedly in controversy with Stone. Consequently Stone hated Gally. He had done much to develop Gally's line of goods, manufactured by the Munroe Company, of which he was superintendent, and also a stockholder, but instead of earning Gally's gratitude and good will he had incurred his displeasure and hatred, so

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that Gally and Stone cordially disliked each other. And now that they were to meet before a master in a court of jurisprudence, Stone felt that the hour of his revenge had arrived, and he was looking forward with supreme satisfaction to the hour when he would meet Gally in court. I had framed my questions which I had intended to put up to Gally, when the time came. But that time never arrived, for if I had exasperated him and incurred his hatred and displeasure I should have failed to carry out my main object. I therefore handed the list of questions to Mr. Brown and let him put them to Gally. So Stone became exasperated at my action and wrote Mr. Fisher, president of the company, protesting against my management of his case. Fisher wrote him to stand by me until he could reach New York, and it was to meet Stone and myself and reconcile us, and not to meet Gally, that he came to New York. And he was mightily surprised and gratified when he found out what was the real cause of the trouble between Stone and myself. Fisher had met Stone and heard his complaint and dismissed him for the time being, while he interrogated me in regard to the status of affairs. I showed him the agreement I had drawn up for Gally to sign. Then I showed him the letter signed by Gally conditionally agreeing to sign the instrument, and he saw that all he had to do was to decline to modify the agreement and Gally would be compelled to sign it, as it was, or violate his word as indicated by his letter. In other words, Fisher saw that we had Gally and the best thing for him to do was to notify him that under no circumstances would he interfere. If Gally and I could get together, well and good. If not, Gally might paddle his own canoe and we would do the same. When Gally finally arrived at the hotel he had drawn up another agreement which he wished

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Fisher to read, but Fisher told him that if the Munroe Company had settled upon any one policy more than another, it was the determination never again to sign any agreement drawn up by Merritt Gally. And without any further comment Mr. Fisher and I started for the train. Gally followed. He pleaded and argued and wept, by turns, as we walked toward the station. He wanted Fisher to remain and discuss the terms of the agreement with him, but all to no purpose. Fisher got on board and left Gally and myself to fight it out. Gally proposed to return to the Murray Hill Hotel, while I refused, except for one purpose only—namely, to enable him to sign the agreement. Again he pleaded for some additional concessions, but I was obdurate. I knew he would sign it as it was, and if he didn't sign it that night he would sign it before he got on the stand next morning. So I was not worrying or anxious about the result.

Finally he agreed to go with me to the hotel and sign the document. Being seated, I called for pen and ink; then I handed him the agreement, so he could look it over before signing it. After reading it over, he shook his head dolefully and seemed to hesitate. So I took up the pen, dipped it in the ink and handed it to him. But exactly two hours had elapsed from the time we entered the hotel before he signed the agreement, although I had picked up my hat several times and threatened to leave the room if he didn't sign.

CHAPTER VI.

FOR years James H. Morgan and the Mechanical Or-
guinette Company had been fighting me but without
success. The company had got the worst of it every time
we locked horns in court. Nor was it necessary that we
should fight. It would have been better for both of us
to have consolidated, or compromised, just as it was bet-
ter for the Munroe Company and myself to get together.
We both made money by the arrangement, and not only
made, but saved money, and we were both satisfied with
the result. I needed them; they needed me. The ar-
rangement was mutual and beneficial. And it was just the
same in regard to Gally. He was better off, made more
money and got rid of litigation and had his time to de-
vote to experiment. But he never would admit it, for
Gally never was and never could be happy, except when
he was unhappy. Yet Gally was a bright man, and a man
of genius. His mechanical judgment was almost infallible
and he had the eye of an artist. Whatever he fashioned
became a thing of beauty and a joy forever. Further-
more, in his money matters and in his business dealings,
he was strictly honorable and even liberal, and from the
time he joined the Munroe Company he was always loyal.

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Vanity was the rock upon which he split with the Munroe Company. The result was that he did not fare well. Although living today, his circumstances are not very satisfactory.

But to return to James H. Morgan and the Mechanical OrguINETTE Company. Having closed my deal with Gally and taken him into the Munroe Company camp it was incumbent upon me to meet Mr. Brown, Morgan's counsel, and apprise him of what had transpired. Mr. Brown was not only one of the very best lawyers in New York, but he was a gentleman and a scholar, and although he had been pitted against me in many of my fights, yet I always commanded his sympathy and respect, and he did mine. And if Mr. Morgan had taken Brown's advice and been less rash in his dealings with me, most of the litigation could have been avoided and hundreds of thousands of dollars saved. Mr. Brown would have to notify Morgan that John McTammany had beaten him and I rather think he dreaded it. But now that the deal was closed and he must discuss the situation with Morgan, he wanted to know what object the Munroe Company had in view, and what was to be its policy toward the Mechanical OrguINETTE Company. I told him the Munroe Company had formulated no policy upon the subject, as they did not know at that moment, that the deal had actually been consummated. But speaking for myself I informed him that neither I nor the Munroe Company had any designs or grudge against Morgan or his company. That all the Munroe Company asked was a continuation of what they had all along enjoyed, namely, the exclusive manufacture of the Mechanical OrguINETTE Company's product. Only on less harsh and onorous terms. This Mr. Brown perfectly understood.

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Mr. Brown did not express, or commit himself, in any way. He was satisfied that the Munroe Company had made the move in sheer self-defense; that Gally, a disturbing factor in the business, had been brought into camp, although unfortunately, as Mr. Brown viewed it, into the wrong camp. Nevertheless it had been done on very reasonable terms. Mr. Morgan might practically still dominate the situation and all would be well. But he also knew Morgan and he knew how intensely he hated me, and to recognize me or affiliate with me in the conduct of any business was out of the question. I was always willing to recognize Morgan as an equal, but not as a superior. I was willing to work with him, but that did not suit Morgan. Now the situation, as it must have appeared to Morgan, at the time was this: The Munroe Company controlled enough patents to give it the right to enter the field and sell direct to the trade in competition with the Mechanical Orguinette Company which had before enjoyed a practical monopoly; that they had the finest plant and equipment in the world, and last but not least they had associated with them McTammany, Gally, Parker, Stone, and Ewell, the five men who at that time stood at the very pinnacle of the industry. Furthermore, the Munroe Company in entering into a deal with me, had compelled the Mechanical Orguinette Company to indirectly pay me a royalty on every instrument they sold, and caused them to recognize me as the pioneer inventor of the player mechanism; that every instrument must bear the name of McTammany, and that name to Morgan was like a red rag to a bull. In fact it was a case of too much McTammany so far as Morgan was concerned.

But it did not fall to the lot of Mr. Brown to break the disagreeable news of the Munroe-Gally deal to Morgan.

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In some way he heard of it before Brown did, and immediately took a Broadway car for Brown's office. I had got through with my interview with Brown and gone down stairs and was standing on the opposite side of the street waiting for a car to take me up town, when I saw Morgan jump off a downtown car opposite Brown's door, but in stepping off he did so in front of a team and got knocked down and the team went clear over him. But he picked himself up in the rear of the wagon and was not seriously hurt. I had run across the street, when I had seen what had happened, to render him assistance if necessary, being confident he must have suffered injury, but when our eyes met, I never saw a madder man. James H. Morgan had brains, and he had ability, and in many ways was a very able man, although he was entirely lacking in tact and discretion. Furthermore, he never placed implicit confidence in anyone, not even his best friend. First it was McTammany he antagonized, then Gally, then Needham, then Hammond, then the Munroe Company, and I could name many others. And there is not a thing that he ever accomplished by fighting that could not have been brought about by peaceful and honorable methods, and have realized his object much quicker and at one tenth the cost to his company.

I had written Mr. Fisher of my success and notified him that Stone and I would take a late train that night leaving New York for home. We had taken a sleeper, but we might better have taken a coach, for we did not sleep and only annoyed the others by keeping them awake by our boisterous behavior, for to tell the truth we felt pretty good over the result, for when we went on to New York, we felt we knew what Morgan's plans were and the part we were expected to play and we had no heart in the program. We knew that we

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should win out over Gally if we had to go to the Supreme Court to do it. We also knew that the moment that Morgan gobbled up Gally, we were in for the fight of our lives, and now that the situation had been reversed, Stone saw that we had the whip hand over Morgan and was correspondingly elated.

The Munroe Company had expended a large sum of money in the leasing of buildings and purchase of special machinery to manufacture the Mechanical Orguinette line of goods and had a well trained force in their employ who understood the work. The orders of the Mechanical Orguinette Company ran into several thousands instruments per month. But the Munroe Company had no assurance that the work would not be taken from them at any time. Morgan got peeved, as he often did, and particularly when, in spite of him, they terminated the litigation and formed an alliance with me.

Now it was different. They had the advantage over Morgan. His sway over them was broken, and while they did not chuckle over their good luck, yet they consoled themselves in being independent of him. Had he been an ordinary business man, confronted with such a condition of affairs, Morgan would have taken the next train to Worcester and planned to avoid any further friction. But Morgan was not an ordinary man, so he did not go to Worcester. Friction had already developed by putting the Mc-Tammany label on the Mechanical Orguinette Company's goods, and the payment to me of a royalty on the same, and third the Munroe Company refused to accept any kind of paper the Mechanical Orguinette Company saw fit to forward in payment of goods, or to renew paper to the extent they formerly had done.

But, as I said, Morgan was not an ordinary man, and

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consequently he did not come to Worcester and no understanding was reached. Therefore the Munroe Company began to clear the deck for action; that is, they concluded to take the field and sell in competition with the Mechanical OrguINETTE Company, and I knew they would force Morgan's hand the moment they did that.

Up to this time, if it became necessary for the Mechanical OrguINETTE Company to confer in person with the Munroe Company, William B. Tremaine was the man deputized to do the work. Now we had a visit from Mr. Morgan himself.

But the Munroe Company had ceased to fear Mr. Morgan. The company had not courted his disfavor; neither would they shrink from it. Mr. Morgan returned to New York in a rage, so he accomplished nothing by his visit.

But if, prior to Morgan's visit, the Munroe Company had had any doubts regarding their future course, all such doubts were swept away as a result of Morgan's visit, and henceforth it made up its mind to paddle its own canoe and it did.

When I closed my last agreement with the Munroe Company it was with the understanding that I take charge of the experimental department. Now that the company had broken with the Mechanical OrguINETTE Company it needed a practical man to dispose of its products. And there was no one in sight but myself. I did not want the job. I was more than satisfied with the position I held at the head of the experimental department. But some one had to take it and it fell to my lot to do so. Therefore, another agreement was drawn up between us, whereby I was to act as general sales agent while William D. Parker was to take charge of the experimental department, subject to my direction, and I was to have a license under every patent ap-

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plied for by Parker, or acquired by the Munroe Company. Under this arrangement I took the road, travelled all over the United States, Canada and Europe, establishing agencies in all parts of the world and building up a large and profitable business.

CHAPTER VII.

AT the time Mr. Morgan visited Mr. Brown to discuss the deal between Munroe and Gally, I did not know just what transpired between them, but I know now. I got my information from none other than Mr. Morgan himself, and it was this: Mr. Brown told him that there were but two courses open for him to pursue; either compromise with the Munroe Company or buy out the company. The first course he positively and emphatically declined to follow and the latter course he was unable to follow for the reason that he could not command the money. So matters were allowed to drag on, month after month, while Mr. Morgan was trying to raise the necessary funds to get control of the Munroe Company. The latter company was going on, conquering and to conquer, and I was having no difficulty in disposing of the output. And it was fast outstripping the Mechanical Organette Company when something happened that brought the Munroe Company up with a short turn, staggered it and gave it a setback from which it never fully recovered.

In the early history of the pneumatic action we had no special rubber tubing or rubber cloth designed for pneumatic work, and we were all the time experimenting with

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various substances with which to make the primary pneumatics and also rubber connections. We were using split sheepskin, which seemed to come nearest of anything in the market to what was wanted and gave the best satisfaction of the various things that from time to time had been tried. But sheepskin was porous and unsatisfactory. Finally an instrument was constructed, using pure rubber cloth for the primary pneumatics. This was airtight, very elastic and flexible. And the rapidity of execution in that action excelled anything of which I had previously seen or heard. I was out on the road when the instrument had been completed and homeward bound by way of Boston to attend a meeting of the managers of Gately & Co., of that city, who did an installment business, with branch houses in every large city in the land.

The instrument was delivered to me at Boston and thoroughly tested, and of all the pneumatics I had ever tried out that was easily the best, and I made up my mind that if the Gatelys wished to control that particular instrument as an installment proposition they must agree to order at least 10,000 and put up the cash in advance, not that they were not good, but the Munroe Company needed the money. The Gately managers were well pleased with the test of the instrument but balked at an order of 10,000. They agreed to take 5,000. Then began one of those seesaw games known to road men as a game that tries a fellow's soul. I was bent on boosting up the order. They were determined to keep it down, but in the end we compromised on an order for 8,500 and the company gave notes in advance for the full amount. The same instrument, slightly changed in appearance, I sold to the regular trade.

I had just returned from a long trip and had not seen my family, but I was so infatuated with my new sample

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that I was anxious to put it up to the trade at once, confident I could get large orders. So I did not go home; didn't see my family. I had gone West and reached St. Paul on my way, where I took a large order, then I had stopped. I had secured large orders in every intervening city. A number of the orders were each for 500 instruments; in fact, the firm was overwhelmed with orders, quite a number of which never were filled. I got a letter requesting me to take no more business, but to return home. I had never taken the instrument apart to determine the reason for its superiority over our previous product, for I had been assured that it did not differ essentially from our early instruments except in some slight regulation adjustment and relation of parts. So I did not suspect that the instrument was defective. And even if I had examined it I might not have discovered that it was bad. If I had, I would not have sold it. The firm frequently got up styles that I did not like; those I would not sell. On the other hand I would boost and push an instrument they did not like. This may have been prejudice pure and simple on both sides, but the trade knew me; knew I would not handle an instrument I did not have faith in. So when I went before the jobbers with a new instrument I always succeeded in getting generous orders. The Gately order and several others had been filled; some of the notes had become due and were paid, when we began to get complaints about the instrument, and I at once took the road on a tour of inspection. But it did not take me long to discover the cause of the complaints. The pure rubber of which the pneumatics were made had become oxidized, hardened and brittle and its goodness more or less impaired, resulting in the unsatisfactory operation of the pneumatic system. This discovery was a crushing blow to

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me and a terrible setback to the Munroe Company, a stroke from which it was unable to recover.

When the metallic action, introduced to the trade by the Chickering Piano Company, in 1876, proved defective, it tried various plans to remedy the defect, but without success. And when George Woods introduced his manila paper as a substitute to displace rubber cloth, in organ bellows, and sent out several thousand of them to the trade, he also tried to patch the instruments up by sending men out to try and fix them, but without success. The Chickering pianos and the Woods organs went under the boilers in the end, and that was where the Munroe pneumatics also went. They were actually more than a total loss.

Meanwhile Mr. Morgan had begun to realize that the Munroe Company was making good headway and had been working hard in every way to checkmate the company. And he was not long in finding out the disaster that had overtaken the Munroe Company. Now, what he had in mind was to get control of a majority of the stock of the Munroe Company. But nobody seemed to care about selling out their interests, at least, not at the price Mr. Morgan wanted to pay. But now that the company had met with misfortune, it was different. There were no more dividends in sight, so Mr. Morgan got busy. He had interviewed numerous individuals with a view to raising the necessary funds to buy out the Munroe Company, and among the number was Horace Wilcox, of the Meriden Britannia Company, a man reputed to be a multi-millionaire. Mr. Wilcox recognized the merits of the Munroe goods and was willing to go into the scheme with Mr. Morgan, if the stock of the Munroe Company could be purchased at a given price. The business could be moved to Meriden, and the Wilcox & White Company could have a license

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under the Munroe Company patents. That was more than Mr. Morgan was ready to concede. What he was figuring on was to get it all under his control; the whole plant to be located in New Jersey. But there was nothing in Mr. Morgan's plan that commended itself to Horace Wilcox. So the deal hung fire until Mr. Morgan began to realize that he was likely to lose control of the business entirely, unless he made a move. So it was Hobson's choice with him, the Wilcox plan or nothing. He reluctantly accepted the Wilcox proposition. Then the money was forthcoming, a majority of the Munroe Company stock was bought, and the business moved to Meriden.

And again I found myself outside the breastworks, ditto Gally, Parker and Stone. But I had not received my license under the Parker patents as the agreement called for. If I had I could have immediately gone to work and reproduced the whole line of the Munroe Company. I promptly entered suit in the United States Court to compel a fulfillment of the agreement, but as usual the law and the lawyers' delay came to the rescue of the opposition, and the case was prolonged for years and finally I was beaten on technicalities, and James H. Morgan beat John McTammany in 1888, after twelve years' stress and struggle between us, during which I had invariably defeated him. But there is one thing to be taken into consideration in this connection, and it is this: In all my fighting I had stood up singly and alone.

It was out of the frying pan into the fire with Mr. Morgan. He had got rid of John McTammany, but henceforth the Wilcox & White Company were the thorn in the flesh of Morgan. The latter company had effected an arrangement with William D. Parker, the man to whom I had taught the mysteries of the pneumatic system, and he proved

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to be an apt pupil. The pneumatic system was fully developed in its application both to pianos and organs before he left Worcester for Meriden in 1888, to take charge of the experimental department of the Wilcox & White Organ Company, and the future of automatic musical instruments operatable by perforated sheets was no longer in dispute. The battle had been fought and the victory won, years before, and it was now only a question of supplying the demand and the further development and improvement of the system. At the time the transfer was made, the demands upon the Munroe Organ Reed Company was for 50,000 instruments per year.

Upon Parker's arrival in Meriden, the Wilcox & White Company proceeded to manufacture a line of players, reed instruments at first, and pianos later. All instruments were reed instruments in the beginning. The Aeolian, McTammany, Gally, Melville Clark and others, without a single exception, developed their pneumatic systems in connection with the organ, subsequently applying it to pianos. In the meantime Mr. Morgan had got into litigation with several other parties, including Hammond of Worcester, and Needham of New York. He finally found himself altogether outside the Aeolian Company, and immediately started to build up an opposition firm. I got a letter from a friend in New York, requesting me to visit that city, and when I arrived I was surprised to meet Mr. Morgan. I was aware that he and the Aeolian Company had parted company and I was not surprised to learn that he was trying to form an opposition concern. He had got hold of some parties who had developed a player, substituting an electric for the standard pneumatic action and they had it on exhibition down on Wall Street, where he was trying to get capital to manufacture the invention. But Mr. Morgan had no practical

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knowledge of the business, his occupation being that of an exporter of Scotch and other granite. Of course he knew my feelings toward him and immediately set to work to convince me that all the litigation and controversy in which we had been involved from 1878 until I had been frozen out of the Munroe Organ Reed Company had been inspired by others. But I knew better, and while I did not tell him so, I made up my mind to have nothing to do with him. I did not regret the interview, or rather the series of interviews, for we spent several days together, during which time I learned much regarding the true inwardness of affairs, things that had greatly puzzled me and that I had not previously understood, but which were then made plain to me. Mr. Morgan came out of it all with money; I did not. Consequently I am writing this final chapter of player history in the military hospital at Noroton Heights, Conn., for so the fates have decreed. Yet I am neither discouraged nor unhappy.

CHAPTER VIII.

IT is just three months (date of writing, June, 1913) since I was carried out of the Y. M. C. A. at Stamford unconscious and taken to the hospital, where I lay hovering between life and death and there came a time when, as I lay on my cot, I felt that my days were numbered and my end was near. At such a time the mind is prone to look backward, and as I reviewed my past I had my regrets; I had been guilty of the crimes of omission and commission. I had done the things I should not have done and left undone those things which I ought to have done. I regretted that I had spent so much time in fighting in the courts, when I should have been engaged in inventing that which I had been foreordained to do. But I had not courted this litigation; in every instance it was forced upon me. Furthermore, I was sorry that I was dying with inventions on my brain that would have blessed mankind could I have lived to develop them. But never once during the three months referred to did I for a single moment regret that I had not devoted my life to money making.

On one of my trips to Europe, when I was introducing the player, I met an American piano manufacturer at a railroad station in Germany. We adjourned to a restaurant,

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while waiting for our trains. In the course of our conversation I said to him: "I suppose you will visit Rome and Venice?" and I suggested several other interesting spots for him to see.

"Oh, I don't know," was his reply, "but of one thing I am certain, and that is that I shall visit Padua."

"Padua?" I repeated. "I have never heard of that place as having any special attraction for tourists."

"No," he replied, "but nevertheless one of the great men of the earth is buried there."

"I did not wish to expose my ignorance by asking who he had in mind. So I asked him if the gentleman whose mouldering dust was on deposit as Padua was greater than the Cæsars. And to my amazement he promptly replied: "In my estimation he was."

That remark caused me to sit up and take notice, if the reader will pardon the use of a bit of modern slang, and imagine my surprise when he continued: "I am a piano manufacturer, and a practical one at that, as you know, and even as an apprentice, learning the trade, I had become saturated with the subject and read, with avidity, everything that came in my way, bearing on the problem. As a result I learned that the piano was invented by a man named Bartholomey Cristofori, a citizen of Padua. That a plaque to his memory adorned the walls of the church in which he worshipped when alive. And I am on my way to visit his grave to place thereon an American wreath and visit the ancient church and read the tribute paid to him by his fellow countrymen."

At that time I was so much alive, so full of vim and push and energy that I had never thought of death, renown, churches, plaques, or anything else in that line. I was so much engrossed in developing and building up the player

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industry that I had no time to think of anything else, and feeling as I did, I had a sort of contempt for any man who could waste good time and better money carrying American wreaths to Padua. I was doing a good business making money hand over fist and having a bully good time, so when I meet one of these latter day saints who are doing big business and making money and they go out of their way to snub and insult me because I am not making money it doesn't make me mad. Those men have travelled part of the way, are ascending the eastern declivity of life. Some day, like me, they will be descending the western side. Then it will be different. My friend, the piano manufacturer, was going down hill, he was looking forward to the future. Train time had arrived, and he took his departure to Padua while I took another train for the Netherlands on my way to Paris and London. A few years later I met my friend, the piano manufacturer, in Boston, and retired with him to a restaurant on Battle street where we spent the evening. Our conversation began where it left off in Germany. I opened the interview by observing that the last time I saw him was at a station near the North Sea, and he was then on his way to Padua.

"Yes, I visited Padua," he replied, "and I stood by the tomb of the great craftsman and reverently laid my modest tribute of respect upon his grave. I also entered the ancient church in which he was said to have worshipped and beheld the plaque placed there to his memory and had the superscription interpreted. I remained in the city a week, and visited the tomb each day, and now, sir, I am 71 years of age; I no longer take an active part in the piano business. I have a competence. All my children are married and doing well, but I tell you, and in all sincerity, that I would give all I am worth tonight to know that when I am

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dead and gone I would be revered and renowned like the grand old master of the piano industry."

This man had money; he had standing in the community and commanded the respect, homage and confidence of his friends and associates. But he was not happy. He was facing the future with a nameless dread. He did not fear death, but to live a commonplace life, die a commonplace death and be buried in a commonplace grave unwept, unhonored and unsung, seemed to inspire him with the deepest horror. The desire to live, after we are gone, to perpetuate our memory in some way is not only natural but universal, a desire implanted in the very soul of man. So this man, wealthy and worthy, journeyed across the seas, went from country to country, from State to State and city to city, passing innumerable statues of the great and renowned, memorials of kings, emperors, princes and potentates, bankers who died owning fabulous wealth, famous soldiers and sailors of world wide reputation, but he passed them all without a thought, until he reached the obscure and commonplace city of Padua, and the grave of the famous artisan, a man clothed in homespun, who wore a leather apron and wooden shoes, who worked at a bench and ate his black bread and bologna while he devoted his life to fashioning that king of musical instruments that holds the post of honor in the palace and the hut, that monument in mechanism which shall ever perpetuate his memory and the thing that comes nearest the heart of humanity, the immortal piano. I am older today than I was when I met my friend, the piano manufacturer, in the quaint old German city by the North Sea. And I have met with numerous reverses and misfortunes and have repeatedly stood in the very shadow of death. But if the worst had come to worst and the slender tie that bound

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me to earth had been severed while I lay upon my hospital cot at Noroton I should have died happy. When I had recovered consciousness at the hospital I noticed a stack of mail upon a stand beside my cot. But my mind and body was too weak to even care for it. But as the days passed by and my strength returned I had a curiosity to know who could have sent it. I asked the nurse to open the letters and read them to me. She complied, and I heard them read one after another. They were letters of sympathy and good cheer from all parts of the world.

They read as follows:

FROM THE COMMON PEOPLE.

"God bless you and restore you to health for many years to come is my prayer."—(Signed) O. P. Smith, Middlefield, Ohio.

"I hope you may fully recover. You can at least truthfully say that you have lived for some purpose."—(Signed) A. W. Glick, Kennewich, Wash.

"I have just learned of your misfortune; I am sorry you have been stricken down and that we have lost you."—Russell Park, Spencer, Mass.

"I hate so much to see so intellectual a man as you afflicted. May the dear Lord spare you for the benefit of the universe as you have done wonderfully well up to date."—(Signed) Mrs. E. W. Kendall, Cold Harbor, Va.

Aside from these private communications, the following extracts in letters of sympathy were received from widely known men and prominent editors of daily and weekly periodicals of the country:

"MY DEAR MR. MCTAMMANY: I was surprised and pained to learn of your recent illness. You never said a word about it in your former letter."—(Signed) Joe Mitchell Chapple, editor National Magazine, Boston, Mass.

"I am overcome with sorrow to learn through our press clippings of your misfortune. Believe me, my heart goes out in deepest sympathy and longing to do something to make your affliction more bearable."—(Signed) John McElroy, editor National Tribune, Washington, D. C.

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"MY DEAR FRIEND: Your letter stating that after you left my office the other day you were taken suddenly ill and awoke to find yourself in the hospital, received. To say I am grieved and shocked is but as the heart speaketh. You have my sympathy and earnest hopes for your recovery. I will come to see you as soon as possible."—(Signed) William Mills Butler, editor Sunnyside, New York.

"MY DEAR MR. MCTAMMANY: Your illness is a source of regret to all your friends, but we feel confident that your courage and the spirit of hope will rise superior to these bodily ills, and that you shall have many years more of usefulness."—Robert Whittaker, editor Daily Advocate, Stamford, Conn.

Mr. John McTammany, Stamford, Conn.:

MY DEAR MR. MCTAMMANY: I have just learned with sincere regret that you are ill, but from what I know of you I think that it will take more than that to down you. There is too little left of the "old guard" to spare so shining a light.

Sincerely your friend,

CHAS. H. PARSONS,

Ex-Pres. Natl. Association of Piano Mfrs. of America.

Mr. John McTammany, Noroton Heights, Conn.:

DEAR SIR: I am very sorry indeed to learn that you are ill. You have been under great strain for a long time and have carried on a very long fight and it is no wonder your nerves have gone back on you.

Wishing you the very speediest kind of recovery, I am,

Yours very truly,

W. I. FUNK,

Funk & Wagnalls Pub. Co., New York.

Be of good cheer, my brave boy, for I know you have the courage to pull through.

Ex-Gov. JOHN P. ST. JOHN,

Olathe, Kansas.

There is something peculiar about Comrade McTammany's case. The injuries received in line of duty he accepted as one of the results of war, but he neither whined nor complained but accepted his fate and like a true soldier set resolutely to work handicapped as he was to renew the struggle for existence without fear and without favor and it is because of the foregoing facts that McTammany's case appeals mightily not only to his old comrades in arms, but to every man who believes in justice and a square deal.

Very respectfully,

D. E. SICKLES,

Major-Gen. U. S. Army retired.

23 Fifth Ave., New York.

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Boston, Mass., Feb. 25, 1913.

Mr. John McTammany,

Soldiers' Hospital, Noroton Heights, Conn.:

DEAR MR. MCTAMMANY: I am much concerned by the information as to the state of your health contained in your letter without date received yesterday. I sincerely hope that you are mistaken in believing that you will not get out again. This statement of your belief comes as a shock to us all, as your cheerful temperament and apparently good health has always given us the impression that you would last as long as any of us. I shall await with deep interest further information about your condition and hope to receive encouraging news.

CHARLES F. BROWN,

Wright, Brown, Quinby & May,
Patents and Patent Causes, Boston, Mass.

March 7, 1913.

MY DEAR MR. MCTAMMANY: I am in receipt of your favor of the 6th, and assure you that I was pleased to learn that you are feeling better and hope that you will soon be yourself again. Our "mutual friend," Mr. Waterbury, informed me of your illness and both my wife and myself were very sorry; and it gives us both much pleasure to know that the worst is past, and you are going to "pull through."

FRANK SCRIBNER,

Importer Musical Instruments.

Meriden, Conn., March 5th, 1913.

Mr. John McTammany, Noroton Heights, Conn.:

FRIEND JOHN: I was greatly shocked to note the account of your recent misfortune and I sincerely hope you will have a speedy recovery.

Your past mode of living will hold you in good stead in your present plight and I know that you will weather your present misfortune, as the *Courier* says, you have weathered many others in your life.

Both my son and myself extend our greatest sympathy to you and pray that you will fully recover from your present illness which we deeply regret.

Hoping that we may hear at an early date, that you are fast on the road to recovery, I remain,

Your sincere friend,

HORACE W. STOWE.

New York, March 3d, 1913.

MY DEAR MCTAMMANY: I was amazed to learn last Saturday from Behnings that you were at the Soldiers' Hospital. The gentlemen at Behnings then told me that by the trade papers he had seen about your being at the soldiers' home. Let me know full particulars as soon as you are able. The main thing, however, is take good care of yourself and do not attempt to rush

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things, as we live but once. Kind regards, and if you have anything to suggest that I should do in your behalf please let me know.

Very sincerely,

ADOLPH SAMBALINO,

Gen. Manager, John R. Walladsen & Co.

MY DEAR MR. MCTAMMANY: I just learned today that you are ill and confined in a hospital. Am sorry to hear this, and hope that you will soon be out again enjoying your usual good health. Come and see us when you can. Shall promise to have a generous lot of your favorite magazines. With all best wishes.

Very sincerely yours,

H. L. HUNT,

Manager Oliver Ditson & Co.,

8 East Thirty-fourth St., New York.

AN INSPIRING EXAMPLE.

"Every once in a while there comes into my experience an incident that stirs my soul to its very depths. At the recent conference at Stamford, there was present a man who has been in the very forefront of the fight against alcohol for more than a generation. His fortune—and it was considerable at one time—has been devoted to the advancement of the cause. He has been an inventor of many labor saving mechanical appliances, but now, in his declining years while his mind is still vigorous, but with bodily ailments, he is spending the sunset of his life in the military hospital at Noroton Heights, Conn. Only the pension of \$8.00 per month he receives from the government is his income, and out of this meagre sum he gives \$1.00 per month for the Prohibition cause."—E. L. G. Hohenthal, State chairman, in *The Vindicator*, national organ of the Prohibition party.

FROM PIANO AND PLAYER MANUFACTURERS.

"MY DEAR MR. MCTAMMANY: We only learned of your illness today and hasten to tender you our sincere sympathy and hope for your speedy recovery."—Behning Piano Company, New York City.

"DEAR MR. MCTAMMANY: I have just learned of your illness, which I sincerely regret. I am sending you by mail a book with my compliments. Hoping this will find you on the road to Wellville, with good wishes, I remain, yours truly, C. E. Brockington, with Mason & Hamlin Company, New York."

"It was with great sorrow that we learned of your present illness. As the musical journal say, you are the 'grand old man' of the player industry. Enclosed please find check for \$50 with our compliments."—(Signed) Gulbransen-Dickinson Company, Chicago, Ill.

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"DEAR MR. MCTAMMANY: We only learned of your illness today and hasten to tender you our sincere sympathy and hope for your speedy recovery, and trust that your life may be prolonged for many years to come. Sincerely yours, (signed) The Laffrague Company, L. M. Ide, treasurer."

FROM THE PRESS.

"Clippings from the Connecticut papers state that Comrade John McTammany was stricken Feb. 19 with paralysis at his home in Stamford, Conn., and is now in the Soldiers' Hospital at Noroton Heights, Conn. This will be melancholy news to comrades in all parts of the country who know and love Comrade McTammany for his warm fraternity, his unflagging loyalty and the great credit he has brought upon the citizen soldiers by his brilliant success in life."—National Tribune, Washington, D. C.

"An account of the sudden illness of John McTammany, inventor and musician, appears in a Chicago paper. Mr. McTammany has led a busy life on his numerous inventions, and had the misfortune to be compelled to fight his way through the courts to hold them. He has gone through enough to kill three or four average men."—Chronicle, Carrollton, Ohio.

"A PROHIBITION HERO."

"The Stamford banquet. Even John McTammany left the hospital to grace the occasion and act as toastmaster of the evening. He is one of the few remaining who suffered and sacrificed for the cause and one of the men we delight to honor at our national convention every four years."—The Vindicator, Franklin, Pa.

DISTINGUISHED AMERICAN INVENTOR.

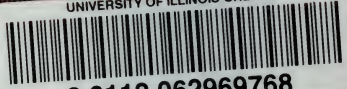
"There was something pathetic in the eviction, this week, of John McTammany from the factory he conducted for years at the South End. Mr. McTammany was in the hospital when the constable removed the Organette plant to the street to be taken in charge by the city authorities, there being no one else to take care of it. Those who are familiar with the facts of Mr. McTammany's life must realize that he deserves a place among distinguished American inventors. He was the inventor of the first voting machine, the pneumatic tabulating system and the father of mechanical music devices, etc."—The Daily Advocate, Stamford, Conn.

I have quoted all classes and conditions of people, from the farmer following the plow to the president of the National Piano Manufacturers' Association; music houses and publishers, who stand at the very pinnacle of their respective trades, editors of national renown, the greatest

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living reformers of our time, and leading generals of our civil war, papers and periodicals of the widest circulation, as well as the humble mechanic who earns his little pittance by the sweat of his honest face, great men and noble women, each and all of whom bear witness to my work and worth. And I could quote thousands more, yet there is no class of people in the country today who know so little about the writer and his work as the music trade, and what little they do know is misleading, thanks to a portion of the music trade press. Do not wonder, therefore, if I avail myself of this, the first opportunity to offer a statement as a sort of defence against the misrepresentations that have appeared for many years.

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